



# FAMOUS MONSTERS OF FILMLAND

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FAMOUS  
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#259

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FAMOUS  
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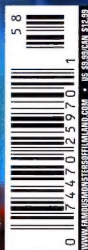
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# FAMOUS MONSTERS<sup>®</sup> OF FILMLAND

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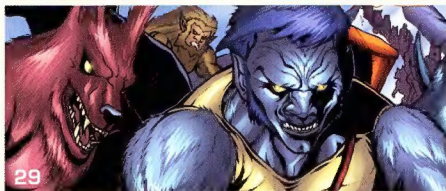


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Diamond retail cover by  
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**KEN KELLY!**

## OPENING WOUNDS

Greetings again, Monster Boys and Girls! 'Tis the season for celebration as FM's favorite holiday is almost upon us. What Tim Burton called "The Nightmare Before Christmas", the Celts called Samhain, and professors in tweed coats with those little elbow patches still insist on calling "All Hallow's Eve", we simply celebrate as Halloween.

And in honor of some of the tried and true icons of the holiday, FM has chosen to celebrate that perennial favorite: The Witch. From the Trials to TRUE BLOOD, witches have been a part of American culture before there was an America. So dig in as we take a peek at witches throughout history and movies (just don't stand too close or a nice little girl from Kansas may drop a house on you).

As if that weren't enough, our pages are filled with femme fatales. While witches have been primarily portrayed by women throughout moviedom, vampires are often thought of as being a man's role. Not true, as we'll show you—some of the bloodiest and most beautiful vampires have been portrayed by women. These pages will have more than enough of these sultry sanguiphiles for you to sink your teeth into (careful—they bite back!). We'll even take you back in time to witness the birth of Vampirella. From the braintrust that brought you FAMOUS MONSTERS, read the story of how the first daughter of Drakulon came to be from those who were there, including original manuscripts from Forry himself. Learn her history, why she's endured, see never-before-seen pics of those who portrayed the immortal lovely, and so much more.

But what would Halloween be without talking costumes and monsters? This issue contains the first of a new series by Oscar-winner Dave Elsey (THE WOLFMAN), Monster Masterclass, Mr. Elsey will channel his inner Dick Smith as he shows you how to get Hollywood-caliber effects that you can do at home. And let us not forget the two words that have changed Halloween for over five decades: Don Post. We talk with Don Post Jr. about how his father almost single-handedly created the Halloween mask business and how he has continued his father's legacy as he takes Don Post Studios into the future.

And remember, when it comes to Halloween, scaring is caring!

Ed Blair  
Executive Editor

# FAMOUS MONSTERS OF FILMLAND

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Publisher

#### DOMINIE LEE

Associate Publisher/Art Director

#### ED BLAIR

Executive Editor

#### NICK EKUM

Associate Editor/ Media

#### JENNA BURNETT

Design

#### HOLLY INTERLANDI

Copy Editor

#### SEAN FERNALD

Film and Music

#### KONG-TRIBUTORS:

Justin Basham, Kieran Burns, David Elsey,  
Mark L. Miller, Don Post Jr., Richard J. Schellbach

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cover art by Mitch Schauer

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by George Chastain aka Egor

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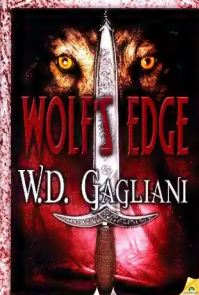
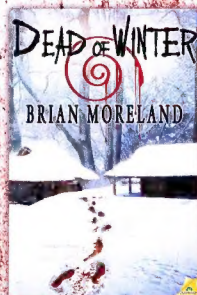
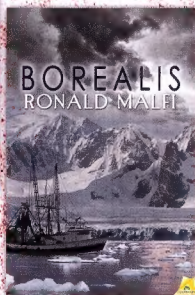
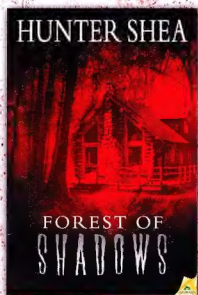
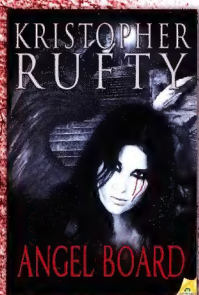
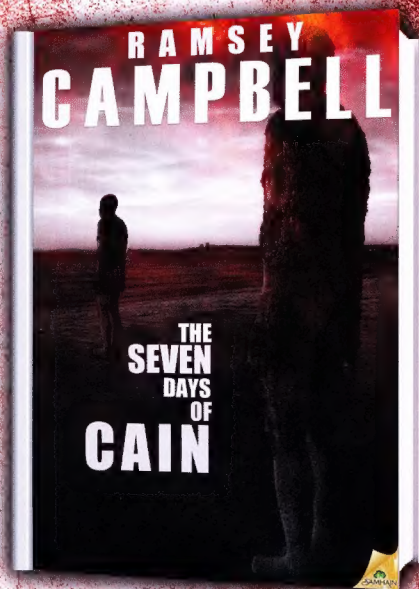
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I picked up a copy of FM #257 last week, and was pleased to see that the very first letter in the "Fang Mail" column was from a guy named Paul Dale Roberts, who said he loved my column heading cartoon, attempted to identify some of the character in it, and requested a complete key to all the IDs. The editor responded with a promise to publish the complete IDs next issue, and told Paul that all of his guesses were correct. Unfortunately, a couple of Paul's IDs WEREN'T correct — so I thought I'd better provide the right answers so you'd get them right. Note that I'm including a lot of extra little details that wouldn't be necessary in anybody's submissions — but I thought some of them might come in handy as tie-breakers. For example, "Bela Lugosi as Ygor" or maybe even just "Ygor" would be an acceptable answer, but someone identifying the film(s) he appeared in could get extra credit in case of a tie. So here's the best info I could put together to help:

#### E-GOR'S "FANG MAIL" SKELETON KEY

BACK ROW, L-R:

"Renfield" (Bernard Jukes) from stage production of DRACULA (even Forry Ackerman got this wrong when he identified the actor as Dwight Frye!)

"Dr. Anton Phibes" (Vincent Price) from THE ABOMINABLE DR. PHIBES

"Gorcha" (Boris Karloff) from "The Wurdalack" segment of Mario Bava's BLACK SABBATH

"Mutant" or "Metaluna Mutant" (played by stuntman Reg [or Regis] Parton) from THIS ISLAND EARTH

"The Phantom (of the Paradise)" or "Winslow Leach" (William Finley) in THE PHANTOM OF THE PARADISE

(Giant mechanical head of) "(King) Kong" from RKO's original 1933 KING KONG

"Dr. Acula" (well-known ACKronym of Forrest J Ackerman)

"Carla Lind" (Ingrid Pitt) in "The Cloak" segment of the Amicus film THE HOUSE THAT DRIPPED BLOOD

"The Creeper" (Rondo Hatton) in Universal's HOUSE OF HORRORS

(Head of) "Luther Heggs" (Don Knotts) from THE GHOST AND MR. CHICKEN (but note that he didn't play a mailman!)

"Shock Monster" mask from Captain Company ads in FAMOUS MONSTERS magazine

Robotrix (or female automaton or [4E's name for it] "Ultima Futura Automaton") from Forry's favorite film, Fritz Lang's METROPOLIS

MIDDLE ROW, L-R:  
Lon Chaney Sr. as "Quasimodo," in Universal's silent THE HUNCHBACK OF NOTRE DAME

Lon Chaney Jr. as "The Wolf Man" or "Larry (or Lawrence) Talbot" in Universal's original THE WOLF MAN

Peter Cushing as "Arthur Edward Grimsdyke" from the "Poetic Justice" segment of the Amicus film TALES FROM THE CRYPT

Tor Johnson as zombie "Inspector Daniel Clay" from Edward D. Wood Jr.'s PLAN 9 FROM OUTER SPACE

Fred Gwynne as "Herman Munster" in THE MUNSTERS television show

Bela Lugosi as "Ygor" in SON OF FRANKENSTEIN (and/or GHOST OF FRANKENSTEIN)

The "Rhedosaurus" (or "The Beast from 20,000 Fathoms") from THE BEAST FROM 20,000 FATHOMS, animated by Ray Harryhausen

The "Cyclops" from THE 7TH VOYAGE OF SINBAD, animated by Ray Harryhausen

Christopher Lee as "Count Dracula" from Hammer's HORROR OF DRACULA (original UK title: DRACULA)

FRONT ROW, L-R:  
"Yetch" caricature of Peter Lorre (voiced by Allen Swift) in the Rankin-Bass animated film MAD MONSTER PARTY

"The Monster" (Peter Boyle) in YOUNG FRANKENSTEIN

"Thing" (disembodied forearm in box, played by Ted Cassidy or a crew member) in THE ADDAMS FAMILY television show

"Zanti Misfit" (animated by Jim Danforth) from "The Zanti Misfits" episode of THE OUTER LIMITS television show

"Cousin Itt" (Sella Silla) in THE ADDAMS FAMILY television show

Skull at bottom right is from the original British quad poster for George Romero's NIGHT OF THE LIVING DEAD

**Thank you E-Gor for the correct list. The winner is Kam Belden who guessed 19 correct characters. We will be sending a prize your way.**

Dear Famous Monsters,

Hi! I'm nervous because I'm a newcomer to your fantastic magazine.

The issue that caught both my attention and imagination is issue #257, where it features some very cool and very famous Monster Kids on the cover. I find myself surprised because I can relate to them.

Like Stephen King, I enjoy writing my own stories. In fact, it was STAND BY ME that inspired me to write stories. Like Steven Spielberg, I have ideas for my own short videos. I wish I could give my videos some big time special effects like his wonderful movies.

I want to admit that I'm a Monster Kid myself. When I saw SUPER 8 I loved every minute of it! Only, when I sit in the theater, I imagine that kid on the big screen in the middle of it all was me.

I hope that comes true, because I dream that kid on the big screen, that kid being interviewed in a YouTube video would be me some day.

Sincerely yours,  
Tom Roykoff

**Beast of luck to you Tom!**

**Send your letters and art to:  
fangmail@famousmonsters.com  
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# PRINTS OF DARKNESS



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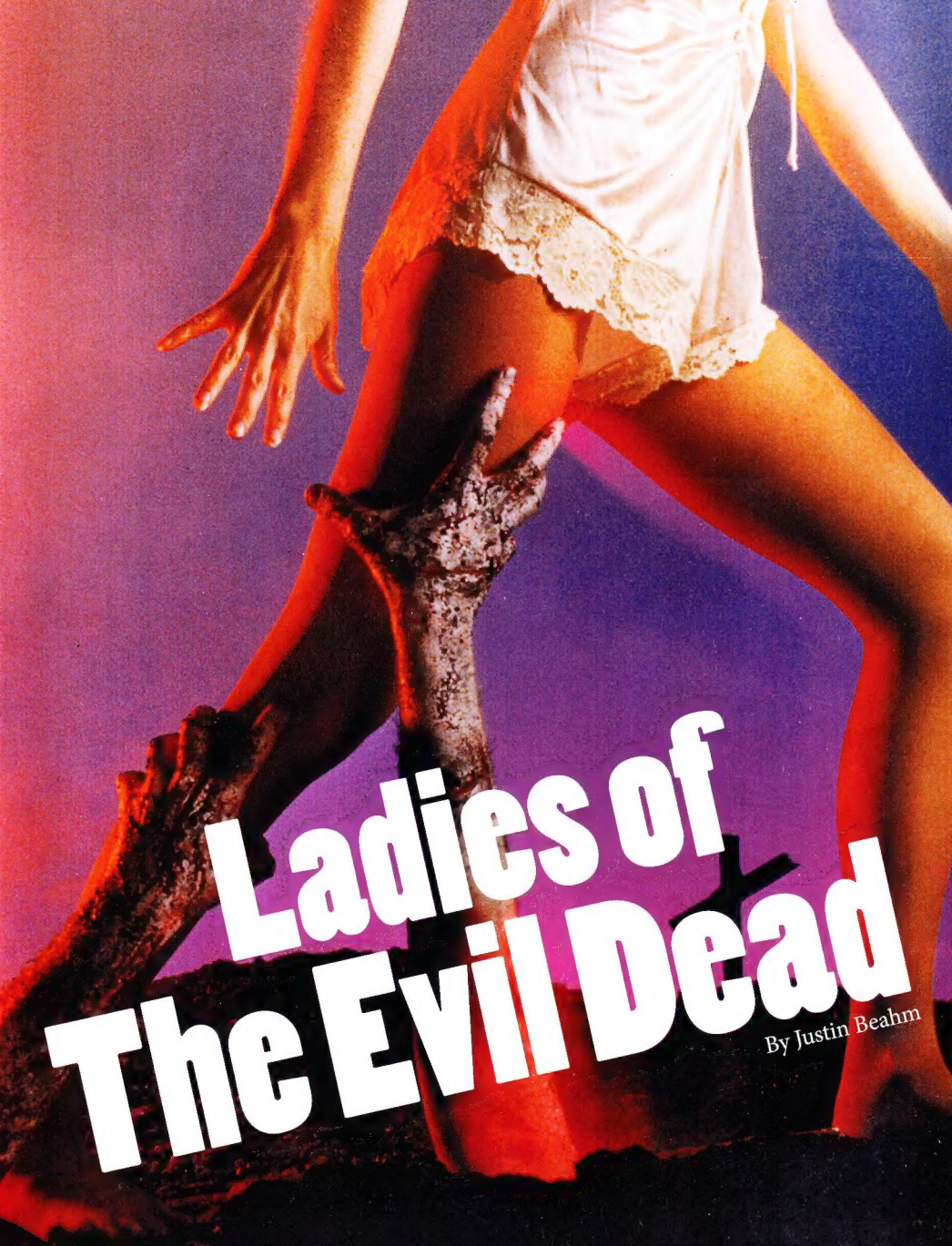


Created at age 10



**JIM GREENE**





# Ladies of The Evil Dead

By Justin Beahm





The ladies in Bruce Campbell's *W6*. They look so beautiful, don't they? Turn the page.

IT CAN BE ARGUED THAT THE EVIL DEAD TRILOGY ISN'T JUST ABOUT BRUCE CAMPBELL'S ASH, BUT ABOUT THE WOMEN AROUND HIM. BY NOW, ASH IS THE STUFF OF CULT CINEMA LEGEND: AVERAGE GUY FACES THE IMPOSSIBLE, BATTLING POSSESSED FRIENDS AND LOVED ONES, OFTEN ONLY GETTING OUT ALIVE VIA SELF-ABUSE AND RIVERS OF GRUE. THE CHARACTER MORPHED FROM BUMBLING BOOB IN THE INITIAL ENTRY TO HILARIOUSLY SMARMY, ONE-LINER SNAPPING ACTION HERO BY THE THIRD, AND THROUGHOUT, HIS GREATEST CHALLENGES ALWAYS CAME IN THE WOMEN HE FACED. BUT IT DIDN'T START OUT THAT WAY.

In 1978, fresh out of Michigan State University, Sam Raimi took a small group of pals to partner Robert Tapert's farm outside of Detroit to shoot a 30-minute short called *WITHIN THE WOODS*. Armed with \$1,600, a Super-8 camera, several buckets of blood, and special effects tradesman Tom Sullivan, the story of four

friends in a haunted house battling an ancient spirit unfolded over the course of a weekend. Unlike the three films to follow, this one around Campbell's character ("Bruce" here) was the one possessed, ending as a pulpy one by the time credits roll, the product of his girlfriend Ellen (Ellen Sandweiss) efforts to survive his incessant "monsterous onslaught." The

direction, effects, and cinematography belied the meager budget, and the result was a morbid mini-masterpiece. Investors were impressed, and funding was secured for a feature-length follow-up to shoot a year later.

Fearing the Michigan winter that lay before them, Raimi and crew headed for the warmer climate in Tennessee for the shoot.





Auditions were held in cinematically-barren Detroit. Three actresses—Betsy Baker, Theresa Tilly (then billed as Sarah York), and Ellen Sandweiss (again)—would join Campbell, actor Richard DeManico (then billed as Hal Delrich), Raimi, and Sullivan for the trip.

As Baker recalls, details on the production were thin from the start. "All we knew was that we were going to be shooting in a small cabin in a small town in Tennessee and we'd all be living in one house... crew and all," the theatre-trained actress shares.

Tilly, who stepped into the role of Ash's sister "Shelly," also recalls the ambiguity of what lay before them as they made their way to the volunteer state. "We knew the script was maybe 30 pages, and we were going to make \$100 a week, but that was about it."

The story concerns Ash and some friends heading to a remote cabin for a weekend of fun, where they stumble upon reel-to-reel tapes of someone reading from the Kandarian Book of the Dead. The recitation awakens something from within the woods, which possesses the group one by one. Side-stepping genre convention, the women in the film take center stage, tearing into one another and Ash, who fumbles his way through gallons of blood and severed limbs to emerge at the end.

Once the cadre arrived on location, everyone pitched in to dress the set. Recalls Baker, "The dirt road we drove down in the movie was the actual road to the location. When we got there, we spent two days with brooms and shovels cleaning out this cabin, because it had been used by wild animals, and crows had been roaming through it. There was no running water. No electricity. It was very rustic."

For Sullivan, the opportunity to work with a bigger budget was a

**Beautiful girl in lingerie? Check. Chainsaw? Check. Bless you, Sam Raimi. Bless you. It can only be THE EVIL DEAD**



**Top: Ellen Sandweiss, Betsy Baker and Theresa Tilly (then billed as Sarah York) arriving on EVIL DEAD set. Bottom: Theresa on set of EVIL DEAD**

thrill, and he went all out, although much of what ended up being used was improvised while shooting. Remembers Baker, "Tom would come up with things as we were shooting. We'd be eating chicken dinner for a crew meal one night and the bones from that dinner would be simmering on the stove the next day for use in the movie."

The make-up was intense, and certainly not comfortable. In addition to the prosthetics and facial appliances worn by the leading ladies, they also had to sport specially designed contact lenses that came with a warning: Shares Tilly, "They brought in an optometrist, and he was very specific about how long we were to wear them and how important cleanliness was to avoid eye infections. There wasn't even rubbing water, and we had to stay in the room as long as we had them in."

"The effects weren't the only thing approved on the set. The crew remembers the shock when she was approached about a very intimate scene that was not in the script. 'I had no idea I was going to have to take off my shirt. That was another thing they just came at me and said, 'We want you to show off your boobs.' I thought they meant to make a point, and they said, 'No, no bra.'"

Despite occasional concerns, it was clear from the start that Raimi was serious about making *EVIL DEAD* an intricate, daring, and ambitious film. "The atmosphere was very friendly, fun, and creative," recalls Tilly. "Even though Sam had us doing these crazy things, we were all on board with his vision. We saw the dailies and it was clear there was something special and unique happening."

Additional shooting continued into the new year and beyond. The film eventually premiered in January of 1983 in a modest 128 theatres, but slowly became something of an underground hit. It was enough of a success to spawn a sequel, which started production two years later.

Dwarfing *EVIL DEAD*'s \$375,000 budget, *EVIL DEAD II* was awarded a \$3.6 million purse to pull from, and every dollar ended up on-screen. Essentially a re-telling of the story from the first film,



Photos courtesy of Theresa Tilly



Photos courtesy of Theresa Tilly

## DESPITE OCCASIONAL CONCERNS, IT WAS CLEAR FROM THE START THAT RAIMI WAS SERIOUS ABOUT MAKING *EVIL DEAD* AN INTRICATE, DARING, AND AMBITIOUS FILM

*EVIL DEAD II* out-did its predecessor in just about every category imaginable, with special attention paid to effects. In addition to returning Campbell and Raimi, the make-up department was beefed up with a veritable who's who in the genre at the time: Robert Kurtzman, Greg Nicotero,

Mark Shostrom, and Tom Sullivan all teamed up for a tour-de-force of practical effects wizardry.

Much farther-reaching than the original, *EVIL DEAD II* broke boundaries and set the bar at the time for fantasy horror. While considered a sequel, there is no





Continuation of a story from the first movie, instead providing something of a remake. Ash is back again forced to reckon with his inhuman sister and other nasty residents of the forest, but this round sees him upping all his game: hand after it becomes infected, and a hybrid car with a chainsaw, among other things.

With added emphasis on humor and gross-out elements, Campbell turns everything up to 11 in his recreation of Ash. Suddenly much more world-wise and astute, the character is amped up to match his surroundings, and the dramatic, surprise adventure set is a million for Ash, all the end demanded a sequel. The film landed in theaters in March of 1987 in the midst of a boom in horror. Splatter films were getting magazine cover treatment, and special effects artists were becoming as well known and oft-discussed as directors and actors. The climate was perfect, and despite opening in just 310 theatres, the film managed to take in over \$800,000 on opening weekend.

Stunt actor Pat Tallman was having something of a downturn in her budding career in 1991. She had slipped into a professional rut since playing a much less-defenseless Barbara in Ton Savini's *NIGHT OF THE LIVING DEAD* remake in 1990, so she approached her friend Greg Nicotero for some work. "I went over to their shop and said, 'What can I do for you?' They said, 'We have to build this army and we need bodies.' So I got a SAG day rate for casting my body."

The casts were for Raimi's *EVIL DEAD II*. follow up, *ARMY OF DARKNESS*, a film so broad in scope, even horror fans had to do double takes when seeing coverage during production. The molds made would outfit an entire army of what were referred to as deadites, and they were almost all made from Tallman's form.

Raimi was able to secure a hefty \$15 million budget, and once again he set out to one-up his previous efforts. Unlike the first of the second film in the series, *ARMY OF DARKNESS* essentially picks up right where *EVIL DEAD II* leaves off, seeing Ash fall through a time vortex.



**Let's be honest, if it wasn't for the long string of women always trying to kill him, the world wouldn't have the collection of Ash's one-liners that it does**



**An axe? Wait till he chops off his hand, puts a chainsaw on it, and grabs a shotgun. Then the undead are really in for it**

landing in 1990. Ash, whose his rebelliousness also led to a mission to retrieve the Necronomicon from a far away cemetery in order to save a village.

The script was even more effective, but also the previous film, and many stunt actors were needed to flesh out all the memorable characters. One such character was a winged, bat-like deadite that swoops down and nabs Shelly, the object of Ash's affection. 17-year-old dancer Nadine Hoss (then Greyson) suited up for her stunt role, having no idea what she was in for.

"I didn't know the extent of what I was getting involved with," she remembers. "I was just told I would be suspended on wires, wearing a suit, but I didn't have any idea about the magnitude of it all." The heavy suit took four people to operate and move, but despite the challenge of the extra weight and new surroundings, Hoss relished the experience. "I was young and game for anything."

In addition to being tapped for a role as the "Possessed Witch," Patricia Tallman was elected as one of the deadite army primaries in front of the sea of skeletons and creatures. She recalls some interesting nights shooting in unusual surroundings. "We were out in the desert at night, in an area called Acton, which is near where Tippi Hedrin had a wild cat rescue. Lions and tigers. At night, because we had horses, the lions could smell the horses and the lions would roar. Of course this made the horses freak, and I'm a foot soldier in the army in front of the horses saying, 'Ok you guys, I hope you've got control over this because I don't want to get smashed.'"

The result was a period piece comedy-horror epic that surprised

## WITH ADDED EMPHASIS ON HUMOR AND QUOTABLE ONE-LINERS, CAMPBELL TURNS EVERYTHING UP TO TEN IN HIS RE-VISITATION OF ASH.

and delighted fans. In addition to swooping bat creatures and an army of deadites, Ash has to contend with some "tiny Ashes" and "Evil Ash," and once again he has his girlfriend turn on him in the final battle.

The box office tally for *ARMY* was monumental for a film of its origin, raking in over \$4 million on opening weekend alone. The success of the third film was only the beginning for the *EVIL DEAD* series, as home video had given all the films a second life.

Theresa Tilly, who now makes appearances with Betsy Baker and Ellen Sandweiss as "The Ladies of Evil Dead," admits, "We had no idea until our kids started getting older and they heard about it. I'd see it at Blockbuster, but I thought it was one of those movies nobody picks up. It wasn't until 2001 when Betsy contacted us about this screening of *EVIL DEAD* where they wanted the cast to make an appearance. We just had no idea."

In the twenty years since the last *EVIL DEAD* film was released, there have been video games, action figures, t-shirts, costumes, and comic books paying homage to the series. A rumor is circulating about the possibility of an *EVIL DEAD 4*, and after the success of this unlikely trio of films, who would blame Sam for giving it another whirl?

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# THE EVIL DEAD LIVES ON

BY RICHARD J. SCHILLER

**A**S I DROVE TO MIAMI TO MEET BRUCE CAMPBELL FOR THE FIRST TIME, I MUST ADMIT TO BEING JUST A TAD NERVOUS—BUT NOT FOR THE OBVIOUS REASONS. I HAD LONG AGO STOPPED GETTING TRIPPED UP OVER MEETING ACTORS, DIRECTORS, AND WRITERS THAT I ADMIRE. NO, THIS WAS MORE A FEAR THAT BRUCE CAMPBELL WASN'T A GREAT ACTOR.

Now, before you all accuse me of blasphemy, hear me out. There are very few actors on the planet who have played more jerks than Bruce Campbell. Tons of actors play good guys. Tons play bad. But save for his appearance on THE X-FILES and possibly a few other minor roles throughout his career, Bruce excels at playing full-of-himself anti-heroes and cads. Sure, you'd want his characters on your team when the spit hits the Spam, but you'd probably end up wanting to kill him when the fracas is over.

My fear, as I drove the twenty minutes to the convention center where Bruce was appearing, was that Bruce Campbell would, in fact, be a jerk, a cad, and possibly even a boulder. (Okay, so I didn't really think he'd be a boulder, but I dare any writer worth his or her salt not to use that word in a monster magazine if given half the chance.) That Bruce Campbell hadn't been acting in all of those movies... he was just being himself.

Before I walked over to him, I stayed in the background for a minute or two and watched as he talked with fans. Both Bruce and his fans laughed, joked, and smiled. That's when I realized that Bruce Campbell was possibly... (wait for it...) The Greatest Actor Who Ever Lived!

When I finally approached him, I introduced myself and said, "Bruce, I have good news and bad news. The good news is that my wife thinks you're an extremely attractive man." (She does.) He smiled and asked for the bad news. "The bad news," I responded, "is that she thinks I'm an

extremely attractive man, too." Bruce cracked up, and we started talking about our marriages and other things I never thought I'd be talking about with one of my favorite genre stars. And standing there talking to Bruce transported me back to the first time I saw him.

One night in 1981, Al and Bob (then and now, two of my closest friends) and I had headed off to the movies. If memory serves, we didn't know what was playing at the Hamden CineMart—only that we were jonesing for a sci-fi or horror flick. I knew we were in the right place when I got to the theater and saw the one-sheet for THE EVIL DEAD. To this day, it's still one of my favorite posters—simple, yet says it all. And it didn't hurt that emblazoned across the top half of the poster was a quote from Stephen King: "... The most ferociously original horror film of the year..." I had read everything that King had written up to that point and had just that week finished reading THE STAND. Let me tell you, at that particular time, if Stephen King had told me I should go and see CHU CHU AND THE PHILLY FLASH, I would have. (He didn't. I didn't.)

Now, if you've never seen EVIL DEAD, shame on you! Stop reading this column immediately, go to the store, buy the movie on either DVD or Blu-ray, watch it in one sitting, use the bathroom—you know you have to, pick up this magazine, and continue reading this column. And don't expect the 40 million of us who have already seen it a dozen or so times to wait for you!

Anyway, where was I?  
Oh yeah...

Al, Bob, and I entered the theater and took our usual seats—seventh row, center. Getting the yibe, early on, that this was going to be a movie to watch with college kids (much like a MONTY PYTHON flick or ROCKY HORROR), I didn't mind when people started chuckling at some of the doofy things those five kids in the Oldsmobile Delta 88 were saying. My friend Bob even joined in, when the bench swing was rhythmically knocking against the cabin, he started singing "The Little Drummer Boy." I cracked up, and right then and there the three of us invented the famed MST3K formula. (Okay, I might be exaggerating a wee bit.)

Now, I had seen NIGHT OF THE LIVING DEAD, THE TEXAS CHAIN SAW MASSACRE, FRIDAY THE 13<sup>th</sup>, and HALLOWEEN in the theater—all deadly serious horror movies that, in one way or another, changed the genre. The last thing I expected during the first twenty minutes of EVIL DEAD was to be sitting in on another game-changer. But I was. Starting at roughly the half hour mark, THE EVIL DEAD became something way more than ordinary. The directing, make-up, music, effects, and performances all combined to give me something with a familiar feel that, at the same time, felt brand new. And I loved it! I left the theater feeling completely entertained—something that didn't happen again for quite a few years.

Now, I also have mad love for EVIL DEAD 2 and ARMY OF DARKNESS. I love how Ash has gone from a squirrely tag-along to a cocky blowhard and true horror movie legend, and how an all out marbles-to-the-wall horror flick morphed into the perfect horror/comedy franchise.



**Ash and Annie Knowby (Sarah Berry) stop to reflect on the little things in life—like escaping a cabin possessed by an ancient demonic spirit**

But with all due respect to the sequels, neither has come close to giving me that “I’ve never seen this before” feeling I had with the original.

In subsequent years, I’ve had the distinct pleasure of meeting Bruce Campbell, Hal Delrich, Ellen Sandweiss, Sarah York, and Betsy Baker—the five actors in the Delta 88, whose lines I chuckled at three long decades ago.

I’ve worked with Ted Raimi on ALF, and each time we’ve met since then, we’ve said the

same things to each other: He mentions to whomever is listening that ALF was his first real sitcom gig, and I tell him that no one on the set could tell. He was a true professional. Tom Sullivan—brilliant artist, sculptor, makeup man, and just about everything else needed to make a low budget horror movie work—a virtual one-man band—is a great guy, too, and a wealth of information about the production of THE EVIL DEAD.

truly enjoy giving the juicy details?

Speaking of juicy details, because THE EVIL DEAD was so huge early on in the home video market, it’s been out in every format possible. (Between Beta, VHS, LaserDisc, DVD and Blu-ray, I’ve plunked down enough bucks to get me a Producer’s credit on the next one.) But the plus to that many video releases is the fact there are at least three and possibly four different audio commentaries, with Bruce Campbell,

**THAT’S WHEN I REALIZED THAT BRUCE CAMPBELL WAS POSSIBLY... (WAIT FOR IT...) THE GREATEST ACTOR WHO EVER LIVED!**



All of these people are a blast to talk with, super fan-friendly, and eager to dish on what it was like making a low-budget miracle. And that, I think, is the true magic of THE EVIL DEAD. It’s a modern classic—a genre-bender. All of the principal actors are fun people to deal with, love their fans, and make frequent convention visits. That means many of the fans who either saw THE EVIL DEAD in the theater or, more likely, on home video, can get a feel for what it was like to be there just by talking with the artists who made the film. How many other 30 year old classics have so many actors and behind-the-lens people who are still with us and

Robert G. Tapert, and Sam Raimi, together or in some combination. Add to that the books about THE EVIL DEAD and you have a nearly tuition-free college course in the good, bad, and ugly of guerilla movie making and a film that should be studied on all levels for decades to come.

THE EVIL DEAD is far from a perfect film. Listening to those many audio commentaries, the principals themselves say the word “cheesy” more often than it’s used at a Sargento’s Board meeting. But 30 years ago, that movie was exactly what I needed. Although a bit rough around the edges, it still packs a punch... and a pencil in the ankle.





# WHICH WITCH?

BY MARK E. MILLER

**F**RANKENSTEIN'S MONSTER, THE WOLF MAN, DRACULA, KING KONG, AND EVEN MODERN MONSTERS SUCH AS FREDDY KRUEGER, JASON VOORHEES, JESAW, AND JOHN DOE HAVE ONE THING IN COMMON—OTHER THAN BEING SCARY, THAT IS: THEY ARE MALE MONSTERS. WHEN YOU THINK OF A MONSTER, YOU OFTEN THINK OF A MALE ONE, MOSTLY DUE TO THE FACT THAT IT'S USUALLY A FEMALE RUNNING AWAY FROM SAID MONSTER SCREAMING BLOODY MURDER. BUT JUST BECAUSE YOUR MIND MIGHT AUTOMATICALLY ASSUME THE MONSTER'S GENDER, THAT DOESN'T MEAN THERE AREN'T FEMALE MONSTERS OUT THERE.

Though there have been women of the 50-foot and wasp variety, alien queens, and brides of everyone from Frankenstein to Chucky, the most common female monster on the silver screen is the witch. From the very dawn of cinema, the witch has been a subject of horror and entertainment for many a filmmaker. In 1922, the subject of witches and witchcraft through the ages was dissected in a "documentary-style" film called *HÄXAN* (translated as *WITCHCRAFT THROUGH THE AGES*). The film depicted witches as multifaceted and complex beings, both as misunderstood victims of torture and mental illness, as well as demon

worshipping spell-casters to amp up the cinematic scares. Since HAXAN's release, this dichotomy of the witch in cinema as the victim and the aggressor has varied from one film to the next.

Perhaps the most popular cinematic witch is also the perfect example of the dichotomy of the character. L. Frank Baum's story starring the Wicked Witch of the West set the archetype of the movie witch in 1939 with *THE WIZARD OF OZ*. It wasn't just Margaret Hamilton's green face, stringy black hair, and black robe and hat that made her the perfect witch, but the way she unleashed her spells upon the realm of Oz with devilish glee. Gregory Maguire modernized the character when he wrote the book *WICKED*, which follows Elphaba (the Witch of the West) during her early years in a more sympathetic light; she is picked on by peers and betrayed by her friends. Modern crowds ate up this version of the character when the book was adapted into a musical (and soon a motion picture).

Some of the most terrifying renditions of witches have been in children's films. The bulk of Disney's witches have been embodiments of pure evil. *SNOW WHITE*'s the Queen, *SLEEPING BEAUTY*'s Maleficent, *SWORD IN THE STONE*'s Mad Madame Mim, and *LITTLE MERMAID*'s Ursula have given many a child nightmares with the spells they cast on screen. Each is characterized as a monstrous wielder of the black arts, and they are personified by warty complexions, angular and jagged horns, headwear, and devious smiles. Disney's modern tales such as *THE CHRONICLES OF NARNIA* cast the White Witch in the color of the 'good guys'. But don't let the white hat fool you. She's as evil as they come.

But not all of Disney's witches are evil. Possibly to balance things out, Disney has its fair share of good witches, with Julie Andrews' run as a magical nanny in *MARY POPPINS* and Angela Lansbury's turn as Miss Eglantine Price in *BEDKNOBS AND BROOMSTICKS*. In both films, the witches break the mold of how a witch typically looks and acts, forcing the audience to shift their preconceived notions of what a witch was.

Outside of Disney, witches have been portrayed as the good guys in 1989's *KIKI'S DELIVERY SERVICE*, a Japanese anime film by Hayao Miyazaki about a cantankerous 13 year old witch-in-training, and of course, magic and wizardry became a world-wide phenomenon with J.K. Rowling's *HARRY POTTER* books and films, which feature all forms of magical wizards and witches in various hues of good and bad. Television has shown the witch's gentler side as well, with Elizabeth Montgomery's long run as Samantha on the sitcom *BEWITCHED* entertaining households through the sixties and early seventies. Modern spins on the same concept such as *SABRINA THE TEENAGE WITCH* and Disney's



current hit *WIZARDS OF WAVERLY PLACE* continue to show the lighter side of witches,

while *CHARMED* showed that bad girls (Alyssa Milano, Shannen Doherty, Rose McGowan, and Holly Marie Combs) can be good witches too.

But generally, in the genre of horror films, witches are something to be feared, whether they are real sorcerers or not. The controversial witch trials that went on around the world in the seventeenth century have been the subject of many a film, casting the witch as not a hero, but a victim. Leading the pack of films exemplifying the power of accused witchery is Vincent Price's masterpiece *WITCHFINDER GENERAL* from 1968. Price plays the infamous witch hunter Matthew Hopkins, who wandered the English countryside accusing women of witchcraft (often taking bribes for his work) and forcing them to confess their sins using various forms of medieval torture before killing them in the name of the

**Witches get animated (from top) Snow White learns never to take food from strangers. Kiki makes another delivery in this Miyazaki masterpiece. Elizabeth Montgomery from *BEWITCHED***





**Top: SLEEPY HOLLOW... Eyesockets!**  
**Bottom: Mourning breath in DRAG ME TO HELL**

church. Price reprised his role as a witch hunter a few short years later in *CRY OF THE BANSHEE*, playing a wealthy lord who angers a real witch named Oona. In both films, women are accused of witchcraft with no evidence whatsoever—not even hearsay—and thus become innocent victims of the myth of the witch.

**MARK OF THE DEVIL** cast Herbert Lom as a witch hunter mentor to his young apprentice Udo Kier, who objects to the witch hunter's unorthodox and evil methods. Ken Russell's trippy and chaotic witch trial masterpiece *THE DEVILS* was released around the same time, and perfectly depicted the power of suggestion as a nunnery accused of witchcraft gets caught up in a frenzy of sex and violence. Accused of witchcraft, Oliver Reed is only guilty of being an adulterous priest, but he is burned at the stake nevertheless. A witch hunter, Father Pierre Barré (played by Michael Gothard) drives the point home by shouting, "Sins can be caught as easily as the plague!"

Witch trials were not singular to just England. In *GEORGE A. ROMERO'S SEASON OF THE WITCH*, witchcraft is the latest fad for a bored American housewife to get caught up in. Arthur Miller's *THE CRUCIBLE*, a retelling of the Salem Witch trials, was first released as a play in 1939 and much later made into a film with Daniel Day Lewis and Winona Rider. All of these films suggest that being accused of witchcraft can be much more horrifying than any broom-carrying crone.

Though some are falsely accused of witchcraft, cinema has shown that witches can and do exist (at least in horror movies). One of the old characteristics of the witch is that she often meets

with a coven of peers in secret. The coven as a conspiracy has been another common theme in witch films, taking full advantage of the suspicion one has of secret meetings and societies in modern culture. The most popular of these films is Roman Polanski's *ROSEMARY'S BABY*, in which Rosemary (Mia Farrow) becomes paranoid that her husband (John Cassavettes) is cavorting with a coven of witches living in her apartment complex. *LEFT BANK* (2008), in which a young woman moves into an apartment which houses a coven and a supernatural portal, has been called a modern day *ROSEMARY'S BABY*. In 1960's *HORROR HOTEL*, a college professor played by Christopher Lee encourages his star pupil to investigate witch history in a small town. In the classic horror film *THE WICKER MAN* (1973), Edward Woodward investigates the disappearance of a girl and finds an island full of witches instead. Dario Argento's three witch films (*SUSPIRIA*, *INFERNO*, and *MOTHER OF TEARS*) vary in quality, but all follow modern murder or missing person investigations, ultimately leading to a witch or witches behind it all. The most effective, *SUSPIRIA*, is a vividly colored masterpiece of gore, conspiracy, and magic.

Witches don't always need a coven to back them up. Some films cast the witch as a victim returning as an agent of revenge. *BLACK SUNDAY* is considered a horror classic—though more of a vampire film than an actual witch flick, mainly due to Barbara Steele's steely performance as the fanged Asa Vajda who returns from the grave to feast on villagers. Borrowing imagery straight from *BLACK SUNDAY*, Tim Burton's modern retelling of *SLEEPY HOLLOW* cast Johnny Depp as Ichabod Crane, son of a woman tortured and killed for practicing witchcraft. Burton's version of the Headless Horseman even acts as an avenger for another witch in the film. Overseas, Thai horror offers up magic as a tool for redemption in the graphically violent *ART OF THE DEVIL* trilogy. They are linked in name alone, yet all follow protagonists who call on dark forces in the name of revenge. More recently, Sam Raimi returned to his horror roots in 2009 with *DRAG ME TO HELL*. Raimi's kinetically charged chiller has an old witch cast a spell on a young banker who refuses to give her a loan.

Witchcraft is power, and this empowerment seems to attract some of Hollywood's top stars. While the scares and gore may be tamed down for mass appeal, sometimes big stars mean big success. Such was the case with the highly popular *THE WITCHES OF EASTWICK*, which tells the story of three women (Cler, Susan Sarandon, and Michelle Pfeiffer) who summon a devil (Jack Nicholson) through amateur witchery. Over the course of the film, the three witches realize they don't need the devil in their lives and attempt to cast him away. Following *THE WITCHES OF EASTWICK*'s success, studios tried to cash in with low budget fare such as *WITCHCRAFT* (only notable in that it spawned 12 sequels!), *WITCHBOARD*, and *SPELLCASTER*. It seemed that every few years, a coven of female superstars tried to mix witchcraft and comedy, resulting in *HOCUS POCUS* (Bette Midler, Sarah Jessica Parker, and Kathy Najimy) and *PRACTICAL MAGIC* (Sandra Bullock, Nicole Kidman, Stockard Channing, and Dianne Wiest). Two more big budget witcheries of note are *THE CRAFT*, which empowers a group of high school girls with spellcasting (mostly as a response to the highly successful *THE LOST BOYS*, which did the same with vampires), and the surprisingly creepy *THE WITCHES* (based on Roald Dahl's book), starring Anjelica Huston, who takes a terrific turn at being an evil witch.



Possibly the most terrifying witch in recent cinema was never actually seen on camera. **THE BLAIR WITCH PROJECT** became a world-wide phenomenon, mostly because of the clever marketing campaign and a manipulative first person POV style, but also because it exemplified the creepiest aspect of witchcraft: the power of the unknown. Though the witch is never seen in the film or its sequel, her presence is ever felt in the dense forests, shadowy corners, and hushed stories of the locals, who tell of a witch who was wronged long ago and will curse anyone who enters her woods.

When staring into the crystal ball, the future looks bright for cinematic witches, no matter what role they play. Season 4 of HBO's hit series **TRUE BLOOD** casts witches as both victims and avengers, as a witch burned at the stake by vampires in the past returns to the present to enact revenge on the vampire race with a coven of modern Wiccans. On the silver screen, Hammer's **WAKEWOOD**, the official sequel to the original **WICKER MAN** titled **THE WICKER TREE**, and the found footage Celtic horror **HOLLOW** show that witches, though their roles are often complex and varied, will continue to cast a spell over moviegoers for the foreseeable future. 🧛



**Clockwise from upper left: Fiona Shaw as Marnie, leading the invasion of witches on TRUE BLOOD. The girls from SEX AND THE CITY really letting their age show... Oops, it's HOCUS POCUS. What the devils do after dark in THE WITCHES**

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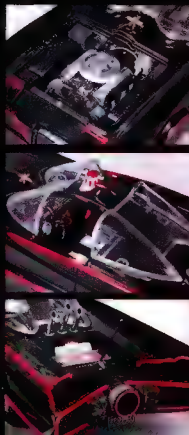
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# SEASON OF THE WITCH

by Holly Interlandi

**M**ANY HORRORS HAVE THEIR ROOTS IN HISTORY, AND PERHAPS NONE ARE SO INFAMOUS AS THOSE OF WITCHCRAFT. DURING THE SALEM WITCH TRIALS OF 1692, NINETEEN PEOPLE WERE HANGED, OVER ONE HUNDRED WERE ACCUSED, AND SEVERAL PEOPLE DIED IN PRISON. ALTHOUGH MANY MODERN HORROR FANS BELIEVE THEY ALREADY KNOW THE DETAILS, THERE ARE FACTS REGARDING THE EVENTS THAT SURPRISED EVEN THE WITCH-LOVERS AT FM. ELIZABETH PETERSON, DIRECTOR OF THE WITCH HOUSE IN SALEM, MASSACHUSETTS, WAS ON HAND RECENTLY TO AID IN OUR HISTORICAL REPORTING.

It turns out that the accusation of witches was only part of the picture. "Folk magic was very common in the 17<sup>th</sup> century. Things that we call witchcraft today were commonly practiced back then," explains Peterson. What defined a witch for the people of Salem was ill intent. The victims were generally not herbists (called 'cunningfolk'), pagans, or even Wiccans (although these groups have certainly faced similar persecution over the years). In fact, most of the accused considered themselves Christians—victims of circumstance.

And the circumstances were hard for everyone. In January of 1692, Sarah Good came to Reverend Samuel Parris's house to beg for food. According to Peterson, documentation from the Parris household reads, "Sarah Good goes away muttering, and the girls fall ill." The muttering was, of course, perceived as a curse. Sarah Good, along with Sarah Osborne and the reverend's servant, Tituba, were accused of witchcraft a month later.

What started as one beggar woman wandering away mumbling under her breath exploded into the mayhem we refer to today as the Salem witch trials. Although the events have such notoriety that one wouldn't be blamed in thinking they went on for years, the period of intense accusation and execution only lasted the better part of a season: Giles Corey's death in September was, for lack of a better term, the last hurrah. By 1694, witchcraft was no longer a cause for legal action.

How does such a feverish, intense period of witch hunting start? Nothing is clear-cut, of course, but documents show that the colony was a contentious community already. According to Peterson, there are endless records of people arguing with officials of the acting government. 1692 was, after all, pre-revolutionary, and these colonists had no sense of 'state'. Their fear in the face of famine, questionable land ownership, and

# A Modest Enquiry Into the Nature of Witchcraft,

AND

How Persons Guilty of that Crime  
may be *Convicted*: And the means  
used for their Discovery Discussed,  
both *Negative*, and *Affirmative*,  
according to *SCRIPTURE* and  
*EXPERIENCE*.

By John Hale,

Pastor of the Church of Christ in Beverly,  
Anno Domini. 1697.

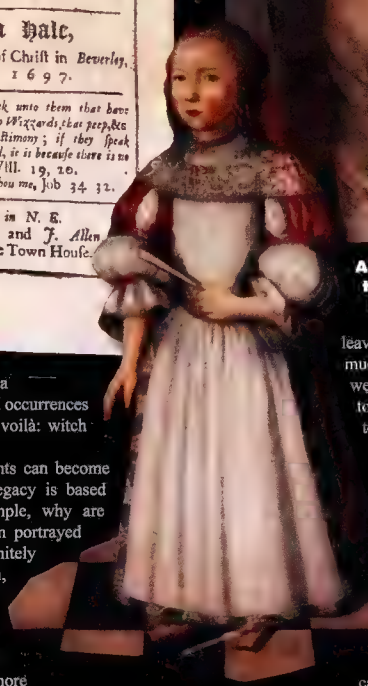
*When they say unto you, Seek unto them that have  
Familiar Spirits and unto Wizards, they prophesy  
To the Law and to the Testimony; if they speak  
not according to this word, it is because there is no  
light in them, Isaiah VIII. 19, 20.  
That which I see not teach thou me, Job 34. 12.*

BOSTON in N. E.  
Printed by B. Green, and J. Allen  
Benjamin Elliot under the Town House.

Native American hostility made for a hotbed of suspicion. Add disease and occurrences of unexplained mental illness, and voilà: witch hysteria.

As exaggerated as historical events can become over the years, sometimes their legacy is based on very real traditions. For example, why are contemporary film witches so often portrayed as female? Although there were definitely men accused of witchcraft in Salem, the majority of them were women—mainly, explains Peterson, for religious and cultural reasons. “Puritans felt that women were the weaker sex, in terms of their being more likely to be tempted by the devil. It was much easier for them to believe that a woman would be capable of these nefarious things. But one of the victims was a Puritan minister, so nobody was exempt.”

Such a stain on the judgement of Americans is bound to



**A 17th century Poppet: Designed to ward off evil and bring good luck to the home's inhabitants**

leave a lasting impression. “1692 is still very much alive [in Salem]... it’s something that we discuss constantly,” says Peterson. As to why witchcraft still fascinates people today, she offers a different perspective.

“A lot of us yearn for that connection to the unknown. And somehow, witches and witchcraft are a bridge to that.”

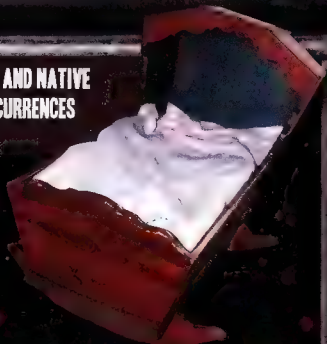
After all, witchcraft often seems so removed from the contemporary culture of science and technology that the way people often show their interest is through caricature—which the town of Salem seems to embrace. “It’s like the sacred and profane all at the same time. When you have an atmosphere that is so charged with a very alive history, eccentricity is celebrated. You walk down the street and see people in capes, and that’s just part of your day,” laughs Peterson.



THE COLONISTS' FEAR IN THE FACE OF FAMINE, QUESTIONABLE LAND OWNERSHIP, AND NATIVE AMERICAN HOSTILITY MADE FOR A HOTBED OF SUSPICION. ADD DISEASE AND OCCURRENCES OF UNEXPLAINED MENTAL ILLNESS, AND VOILA: WITCH Hysteria.

Wicked witches in black capes, cats and broomsticks, and spell-saturated cackling are still common, both in horror communities and on Halloween. Is this flattery? Hard to say, but it is a way to show fascination with the subject. Weaving witches into modern celebrations can be a freaky approach to American history—especially in Salem, where 'witch pops' are a staple in roadside souvenir shops.

Sounds like a holiday destination. Pardon me while I fetch my broom.



# SALEM WITCH MUSEUM



A centuries-old church building has become a tribute to witch history



Accused witch Rebecca Nurse as depicted by the Salem Witch Museum

**L**IKE MOST I ONLY LEARNED OF WITCHES THROUGH TV CHARACTERS LIKE SAMANTHA STEPHENS AND WRITERS SUCH AS LYMAN FRANK BAUM. AND SO WE WERE OFF TO SALEM MASSACHUSETTS TO EXTRACT FACT FROM MYTH. THERE WAS CERTAINLY NO SHORTAGE OF BEAUTIFUL 17TH CENTURY ARCHITECTURE AND OTHER HISTORIC SITES TO VISIT. WITH ONLY A LIMITED TIME WE MADE MAD DASHES TO PROCURE THE TRUTH FROM THE WITCH HOUSE (THE OFFICIAL ESSEX NATIONAL HERITAGE SITE RUN BY THE CITY) TO NATHANIAL HAWTHORNE'S DIGGS TO THE PRIVATELY OWNED SALEM WITCH MUSEUM.

Even if you don't believe anything until you see it with your

own eyes (in the land of horror movies, who can blame you?), the Salem Witch Museum ([salemwitchmuseum.com](http://salemwitchmuseum.com)) offers the kind of visual journey that was once only possible through the use of a time machine. Stacy Tilney (Director of Communications) took the time to explain the history and the mission of the museum. The exhibits provide a chronological guide to the perception of witches throughout history—starting with these early witch trials—by use of wax figures, animatronics, and an audio presentation. The walk-through ends with an examination of modern witch hunting and the witch in contemporary contexts such as Halloween—warty noses and all.

If you are ever in Boston, the 45-minute drive to Salem will be well worth the trip. Also, don't forget to try the clam chowder... mmm...delish!



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**MONSTERS**  
PRESENTS

#1

# LUNA

ORDER OF THE WEREWOLF



Famous Monster's First Original Comic

**LUNA: ORDER OF THE WEREWOLF**  
NON-SERIES

Available Now At Your Local Comic Shop & [CaptainCo.com](http://CaptainCo.com)

Relentlessly hunted and threatened with extinction, Brother Andres gathers the species of werewolf to take sanctuary in a monastery called Luna. High on the snow-capped mountains of South America, these werewolf monks live a life of struggle away from temptation...until a mountain expedition stumbles onto the very rock upon where Luna rests. The fragile balance Andres and the monks have constructed is about to be shattered!

# SHEDDING LIGHT ON LUNA:

## AN INTERVIEW WITH THE CREATIVE TEAM BEHIND FAMOUS MONSTERS' FIRST COMIC, LUNA!

**L**UNA IS A FOUR ISSUE COMIC BOOK MINISERIES AND FAMOUS MONSTERS' FIRST FORAY INTO GRAPHIC NOVELS. THE SERIES' FIRST ISSUE WILL BE RELEASED IN LATE OCTOBER WITH THE SECOND ISSUE HITTING THE STANDS IN DECEMBER. FAMOUS MONSTERS HAD A CHANCE TO CATCH UP WITH THE CREATIVE MINDS BEHIND LUNA: CO-WRITERS MARK L. MILLER AND MARTIN FISHER, AND ARTIST TIM REES WHO DID THE PENCILS AND INKS ON THE BOOK.

**FM:** In a nutshell, what is Luna about?

**Mark L. Miller (MLM):** I always thought it would be cool to have lycanthropy serve as a metaphor for addiction. Many addicts embrace religion in order to find something to help them control their urges. I wanted to portray that struggle between the id and ego with religion and lycanthropy as the backdrop. In the story, Brother Andres must maintain not only this balance within himself, but the rest of the werewolves of this order of werewolf monks who look up to him as their leader.

**Martin Fisher (MF):** The other main character we've got is Phillip, a mountaineer/adventurer who is always looking out for the next challenge over the horizon once the current one has been conquered. On this mountain, Phillip finds far more than he bargained for, and he faces critical choices about where his life is going.

**FM:** How did the story of Luna come about? How did it develop as the creative team came together?

**MF:** Mark (who works as the editor for AICN COMICS on Ain't It Cool News) very kindly reviewed my zombie graphic novel *RISERS* from AICN, as well as writing the foreword for it. We just generally got to exchanging emails about comics, what we liked and didn't like. And what we felt hadn't been done before. Luna was Mark's idea, and I believed he described it to me as "Werewolf Monks". That was something I hadn't seen or heard of before.

**Tim Rees (TR):** My role in the early stages was to develop the visual look of the various wolves involved in the story. The guys sent through some references, and I did some additional research, and from that I began to develop each of the creatures' distinct looks. Plus, M and M [Mark and Martin] had some fairly specific requests about the looks of the human cast, so I factored that in to my cast designs.

**FM:** How is Luna different than other werewolf stories out there?

**MLM:** It's different in many ways. It's an adventure horror story. We have been calling it "CLIFFHANGER with Werewolves". The other thing that sets it apart is that it has different species of werewolves. In most werewolf movies, there's either a WOLF MAN style werewolf or a HOWLING style lycan werewolf or a giant wolf like in WOLFEN or on TRUE BLOOD. Here we have them all! Brother Andres has gathered all types of werewolves to live in Luna, which is the name of the monastery. Mainly it's four different species; The Cursed are your typical Universal Wolf Men who remember being humans and feel regret for what they do. The Lycans are more devious and conniving and resemble the wolves seen in The HOWLING with wolf heads, human bodies, and wolf legs. The Fenrii are noble giant wolves. And the Manticore are berserker creatures that we sort of made up for this story. They are sort of like rabid pit bulls with human faces and little to no humanity left. Just a whole caste system for werewolves was a way of presenting them in a way we haven't seen before.

**MF:** I've never seen werewolves done in this fashion before. A group of them who are genuinely trying to keep in check their animal instincts in order to better themselves, that's new for me. It's all about the conflict within; the very nature of the werewolf is being questioned in this series. It's refreshing and I think will give the audience a different take on the mythos that has been set out before.



**FM.** What is the most important part of the werewolf mythos to you?

**MF.** For me it's the whole concept of becoming something that you weren't before. Having all these instincts within you come pouring out into this one, deadly form which only seems to have the instinct to kill. That whole side of it is the most interesting part of it. Who's in control, you or the creature inside you? How much of the creature is actually you? Can the creature be controlled? It's fascinating on so many different levels.

**TR.** I think it's the whole transformation thing. It's such a powerful visual. It's a dream come true for an artist to portray that amazing moment in all its painful, visceral glory. There's a hint of a transformation in #1, and then...well, I better not say any more. But what the guys have done is give a real emotional impact to these moments...and that's because we have a great set of human characters in support of the whole werewolf element.

**MLM.** It was important to me to make a werewolf story that honored all that came before, but didn't rely on conventions that make the subgenre stale. For the most part, every werewolf story has been the same: guy gets bitten by werewolf, guy turns into werewolf, guy copes with being a werewolf and endangers his loved ones. I'm not saying that that doesn't happen in LUNA, but so much more goes on that it's bigger than just that story we've seen time and time again. So while I respect that aspect of the werewolf story, I think werewolf stories can be so much more.

**FM.** Given the trans-Atlantic nature of this collaboration (Martin and Tim reside in England while Mark is stateside in Chicago), how do you all ensure the creative process runs smoothly?

**TR.** Lots and lots of emails! The internet is a truly amazing tool for allowing collaborations like LUNA. Having never met either Martin or Mark, we are still able to get this thing together. There's the inevitable time-delay, but I tend to finish a penciled page late at night, upload it for M and M, then ink it the following day, once it's been approved.

**MF.** It's all about communication. We all copy each other in on new stuff so everyone knows what's going on. It runs very smoothly. I couldn't be happier.

**FM.** What werewolf films or literature inspired LUNA?

**TR.** For the artwork, it's been the Lon Chaney Jr THE WOLFMAN, the Joe Johnston remake (because there's a wealth of great reference available), and AN AMERICAN WEREWOLF IN LONDON. And, although I originally read it some 20 years or more ago, Stephen King's CYCLE OF THE WEREWOLF. Great story and amazing illustrations by Bernie Wrightson.

**MLM.** I'm a huge horror fanatic. The big four for me are AMERICAN WEREWOLF IN LONDON, WOLFEN, THE HOWLING, and A COMPANY OF WOLVES. I was addicted to Fox's WEREWOLF series. And Oliver Reed's turn as a lycan in CURSE OF THE WEREWOLF is a classic. I'm also a huge Paul Naschy fan. Being a comic book freak, I also loved WEREWOLF BY NIGHT and a lot of the adventure in LUNA is inspired by that classic series with the Ploog art.

**FM.** Tim, what is your creative process when it comes to working on Mark and Martin's script?

**TR.** Well, I read over the scripts and make little notes in the margins...times of day (very important to werewolves of course), what a character is wearing, if they are injured etc. I might do little doodles of visual ideas that come to mind, but then I fairly quickly go straight to the full sized art board, lay it out first-hand then draw my "blob people" version. Literally plan onto the board. Keeping it loose and spontaneous. Then, once the key elements are in place, I erase 95 % of my loose, spontaneous stuff. Once it gets the ok, I ink it. Sometimes the guys will request certain changes at the pencilling stage, but they have been very supportive and mostly let me get on with it.

**FM.** After the initial series, how does LUNA progress?

**MLM.** I see the series going either backward or forward or both. Martin and I have definitely discussed what's next for this group. Though not all of the werewolves survive, there is a story after the events of Luna. Plus it'd be cool to see how Andres was able to gather all of these werewolves together and build that monastery out in the middle of South America too.

**MF.** The possibilities are endless. There's a whole backstory of the werewolves and where each one of them came from to be told. Not the mention what could happen to Phillip as he goes forward. And that's not to say there are other werewolves in the world that could be doing the same thing...or the opposite!

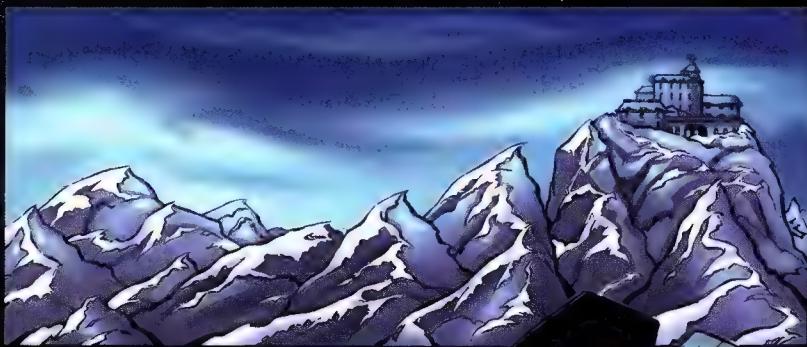
**FM.** Final words, why should readers check out Luna?

**MF.** Because it's original and it will give people something they've never seen before.

**TR.** I'd say because it's simply a great adventure and an unusual mix of genres.

**MLM.** Because you've never read a werewolf story like this one. I promise. We have seen and read all of the movies and books and comics you have and wanted to make sure this was something original and unique. Plus Tim draws all kinds of awesome werewolves!

Luna #1 will be available soon from Famous Monsters Comics. Available at [www.captainco.com](http://www.captainco.com) and through Diamond Comic Retailers. Keep your silver close and be on the look out for this truly unique werewolf experience! 🐾



MY NAME IS  
ANDRES SANGRE.

AND I AM A  
WEREWOLF.







WHO I WAS  
BEFORE DOESN'T  
MATTER.

WE LIVED NEXT  
TO THE HUMANS,  
KNOWING WHAT WE  
WERE AND WHAT  
IT MEANT.

THEN IT ALL  
CHANGED.



WE WERE  
ONLY TRYING  
TO SURVIVE.



WE WERE PERSECUTED  
AND HUNTED. DRIVEN OUT  
FROM OUR PLACES OF  
SANCTUARY LIKE VERMIN.



THE FEARED BECAME  
THE FEARFUL. IT BECAME  
CLEAR WHICH OF OUR  
TWO GROUPS WERE  
GOING TO LIVE.



NOT EVERYONE  
SURVIVED.



TO THOSE WHO  
DID SURVIVE, IT BECAME  
CLEAR THAT SOMETHING  
NEEDED TO BE DONE IN  
ORDER TO LIVE.

BUT IT MEANT  
LEAVING EVERYTHING  
WE KNEW BEHIND.  
INCLUDING OUR VERY  
SELVES... WE HAD TO  
CHANGE... HAD TO BE  
SOMETHING WE  
NEVER KNEW.

WHEN A HUMAN  
BECOMES ONE OF US,  
NOT EVERY FACET OF  
HUMANITY IS ERASED.  
MEMORIES PREVAIL  
AND INSTINCTS  
FLOURISH.



WE LABORED  
HARD, ENDURED MUCH.  
MANY QUESTIONED WHAT  
WE WERE DOING. MANY  
HAD LITTLE FAITH...

BUT I KNEW...



OUR FAITH  
WOULD BE  
REWARDED.





# VAMPIRELLA'S FELLA

by Sean Fernald



**F**ORREST J ACKERMAN HELPED SHAPE THE WORLD OF SCIENCE FICTION, FANTASY, AND HORROR AS WE KNOW IT TODAY. HE WAS AROUND DURING THE EARLY DAYS OF SCI-FI (HE EVEN COINED THE TERM!) BACK WHEN IT WAS KNOWN AS SCIENTIFCTION, AND THEN SCIENCE FICTION. HE WAS AN AUTHOR, EDITOR, LITERARY AGENT, ACTOR AND ABOVE ALL, A FAN. OF COURSE, YOU KNOW HIM AS THE CO-FOUNDER OF FAMOUS MONSTERS OF FILMLAND, BUT YOU MAY NOT KNOW THAT ONE OF HIS MOST DELIGHTFUL CREATIONS WAS VAMPIRELLA!

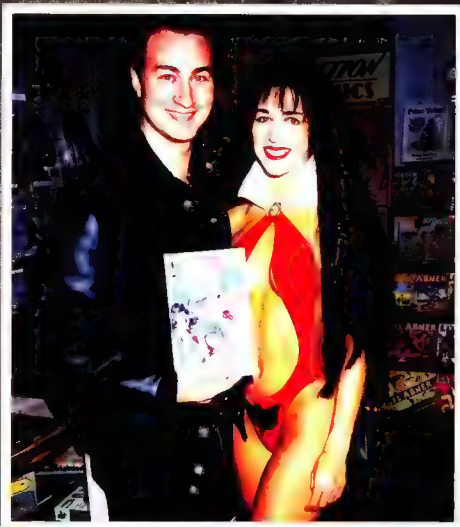


More than 40 years after her debut in Warren Publishing's VAMPIRELLA #1, the first daughter of Drakulon remains a cultural icon. A rare combination of elements have made this "vampire" from the stars such an enduring character. At first blush, you have the cat-like eyes, the long, dark, "Bette Page"-style fetish hair and boots, and of course, *that costume*. Wonderfully impractical, just ask any model who has tried to make it work at a comic convention. Bring along some double-sticks or be prepared for wardrobe malfunctions.

Somehow, in a sea of literally thousands of female comic-book characters, Vampirella endures! Ask a dozen fans and you're likely to get a range of answers, but one thing is certain: Vampirella has the perfect balance of femme fatale, damsel in distress, and deadly demon-killer all rolled in to one pretty package.

Like many adolescent boys who grew up in the 70s and 80s, I was a regular reader of Vampirella Magazine. It was published in a "magazine" format so that it didn't have to adhere to the comic book codes of the day. This is what allowed it to push the envelope of what was permitted at the time. The stories and art presented an edgier, sexier, and more dangerous character than the other mainstream publishers could offer. Much of the art was unparalleled at the time, featuring the work of masters like Frank Frazetta, Ken Kelley, Sanjulian, Enrich, and of course, gore-geous interiors by quintessential Vampirella illustrator Jose Gonzalez, whose combination of stylistic ink line-work and photo-realistic soft pencils helped keep the fans coming back month after month.

I devoured each issue up until 1983, when Warren Publishing closed its doors and permanently ceased publication. Flash forward to the late 1980s, when I was fortunate enough to meet and form a close friendship with "Vampirella's Father," Forrest J Ackerman—although, technically, the honor of "creator" is afforded to a combination of four contributors: Ackerman, who named her and wrote the origin story; James Warren, who got the



**Left: Arban Ornelas with Forry, San Diego Comic-Con 2000. Right: Scarlett Legion President Sean Fernald with Cathy Christian**

ball rolling by asking Ackerman to help him come up with a "sexy, mod, young witch-type gal" (quoting his words); Teina Robbins, who designed the enduring crimson costume; and Frank Frazetta, who came up with the overall "look" for the character and painted the cover for the first issue (released on newsstands in September, 1969).

While spending time with Forry Ackerman, I asked him countless questions about his memories of those early days, which turned up priceless nuggets of trivia. For instance, the name Vampirella was inspired by BARBARELLA, which had just played in theaters the year before in 1968. Vampi's facial features and form were inspired by Marisa Mell, an Italian actress that both Ackerman and Warren found fetching at the time. Marisa Mell had just appeared in a Mario Bava film called DANGER: DIABOLIK with John Phillip Law (who also played the angel Pygar in BARBARELLA).

In the mid-90s, I moved from Los Angeles to New York and became acquainted with the editorial staff of the newly re-launched "VAMPIRELLA" by Harris Comics. At early comic book conventions, I was invited to join the editorial staff and creators at signings and was dubbed the "Vampirella Historian" for my encyclopedic knowledge of her background and storylines. Soon I was appointed President of the Vampirella Fan Club, "The Scarlet Legion," and continued my association with the character until Harris sold the rights earlier this year. Vampirella is currently owned and published by Dynamite Entertainment... and is now embarking on an all new series of adventures under her third publishing imprint.

Over the years, a bevy of bold real-life beauties have taken on the challenge of the gravity-defying costume, much to the delight of Vampirella fans at comic conventions across the country. The





**Brinke Stevens with Forry at the 1973 San Diego Comic-Con**



**Sascha Knopf strikes a sultry pose for the Scarlett Legion fan club photo**

first live model to appear in the pages of *Vampirella* in costume was Kathy Bushman, who showed up in the pages of *VAMPIRELLA* #4 back in 1970. From there, we were graced with appearances by early "cosplayers" (before there was really a word for it) Angelique Trouvere and Heidi Saha (daughter of the President of the New York Science Fiction Society, Art Saha). James Warren and Forrest J Ackerman were so taken with Heidi Saha that in 1973 they produced a poster of her as "Sheena, Queen of the Jungle," along with a one-shot magazine titled the "Illustrated History of Heidi Saha" that has the distinction of being the rarest of the Warren Publishing magazines (it's said that only a hundred or so copies are in worldwide circulation).

In 1975, actress/model Barbara Leigh was hired and appeared on eight different covers as a prelude to her appearance as *Vampirella* in a motion picture that was to be produced by Hammer Films. Sadly, the movie was never made, but there are ads that appeared on the back cover of *Vampirella* at the time, and there was even one press appearance at the Famous Monsters Convention in 1976 that showcased Ms. Leigh alongside Peter Cushing (who had been cast as Vampi's magician friend Pendragon), Forrest J. Ackerman, and Michael Carreras of Hammer Films.

During the Harris Publishing era, the editorial crew revived the practice of traveling with a live model and introduced Cathy Christian, who appeared on a poster, in a trading card set by Topps, and at various conventions in the early 1990s. For their first photo-cover, they turned to actress Sascha Knopf, who graced four different variant covers of the same issue. She continued with appearances at conventions, paving the way for a series of raven-haired beauties including Arban Ornelas, Masumi Max, Julie Strain, Kitana Baker, and the 2000 "reader-voted" Model Search winner Maria Di Angelis, who appeared on over 20 different covers!

There seems to be no end to fan demand for *Vampirella*-related products. One quick search of secondary-market outlets like eBay reveals dozens of statues, posters, t-shirts, models and other various objets d'art. This otherworldly vampire has been a muse to countless artists who continue to render her form year after year, bringing fresh new blood to her well-loved legend. With a new publisher and a new generation of fans just discovering the allure of this otherworldly vampire, *Vampirella* will remain one of the most enduring horror-fantasy figures in the comic book genre!

## TRINA ROBBINS ON THE ORIGIN OF THE COSTUME:

I was submitting some work to Jim Warren for his new magazine, which turned out to be *Vampirella*, though I didn't know it at the time. My work was definitely Not Yet Ready for Prime Time, and Jim was letting me down very nicely and kindly, when he got a phone call from Frank Frazetta, about Frank's sketch for the cover. Frank had not quite gotten the costume right, and I listened as Jim tried to explain what he wanted, and drew a little sketch on a piece of scrap paper of what he was describing, and passed it over to him. He looked at it and said to Frank (I'm paraphrasing), "There's a young lady here who has got it right," and he put me on the phone. I

PERSONALITY: STEVENSON • PROPOSAL: "I'D BE THE FIRST" • SUPPORT: J. KILLIAN



# IF THE SUIT FITS

Interview by Sean Fernald

**ANGELIQUE TROUVÈRE, ONE OF THE FIRST LADIES TO DON THE VAMPIRELLA COSTUME, REMEMBERS HER FIRST ENCOUNTER WITH THE DAUGHTER OF DRAKULON AND MUSES ON HER FRIENDSHIP AND THE CONTROVERSY THAT SURROUNDED YOUNG FELLOW VAMPI, HEIDI SAHA.**

**FM.** Do you recall the first time you saw Vampirella? What attracted you to the character personally?

**AT.** I first saw Vampi in the June/July 1973 edition of *VAMPIRELLA*. I was hooked from the first page! When I saw an ad on the back page advertising Phil Seuling's Comic-Con, I figured I'd check it out since I had never been to one and it was close by. I showed up on Sunday, and everyone I met at the con told me about the masquerade that I had missed and that I should compete next year. I made up my mind as a costumer that my first costume for competition would be Vampirella, and finding that mind-blowing six-foot poster of her at the con nailed that decision.

I really admired Vampi's style and attitude and the fact that she didn't feed on humans. I also liked that the stories were so engrossing and displayed an emotional range that I hadn't encountered before in a comic book character. And Jose Gonzales' art was just stunning. She was everything I wanted to be: brave, heroic, tall, and had that amazing costume!



**FM.** You were friendly with Heidi Saha. What are your memories of her appearance at the 1973 Comic Art Convention?

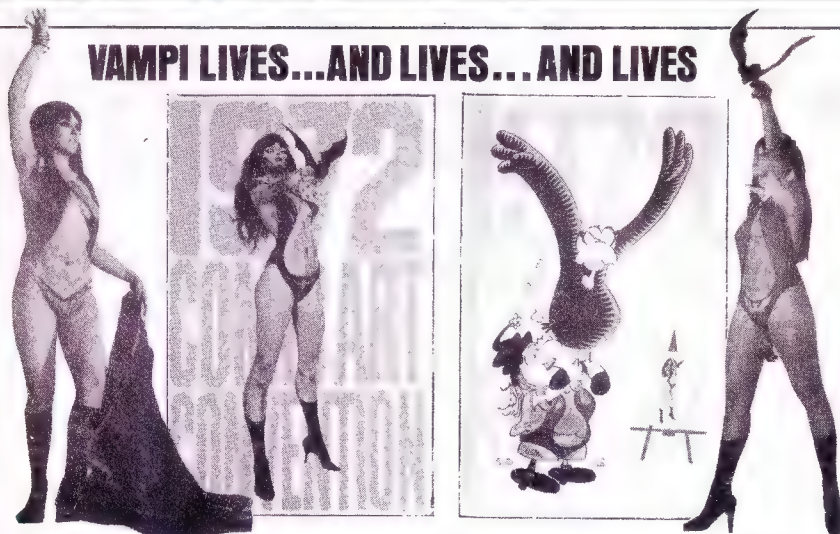
**AT.** Heidi was tall and very pretty—her baby face sported blue eyeshadow, false

eyelashes, and red lips. As she peered out from under the long black bangs of her wig, she reminded me of a beautiful doll.

Someone told me that she was 14 years old, and I remember thinking how young she was and that she must be rich because



# VAMPI LIVES...AND LIVES...AND LIVES



Four versions of Warren Publications' comic character, VAMPIRELLA. At left, New York singer/dancer Destiny, followed by the Jose Gonzales version for the 1972 Comic Art Convention Program book, then the Russell Myers Vampirella-cum-Broom-Hilda model for the 1973 Program book. The final shot is of the lovely Heidi Saha, who won third prize in the costume ball. Some folks thought Destiny better, though ... but that's show biz, folks!

her bat wing earrings were gold, as were her armband and bracelets, and her boots were an exact replica from the famous six-foot tall Jose Gonzalez poster. It was a well-made and detail-oriented costume that knocked my socks off—she even had a papier-mâché bat perched on her finger! I later learned that her costume and bat prop were the work of an experienced costumer and fan, Pêrta Boardman, who was a family friend.

Heidi's costume was made of polyester and fit like a swimsuit with the top attached safely to the collar. She looked great, and I was sure she would easily win a prize. But I noticed that Heidi was not happy or excited as I was. She walked around like someone waiting to be executed. I would later learn the reason why.

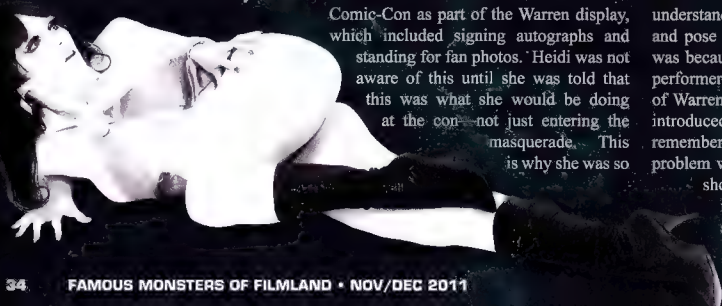
**FM.** What's your take on the controversy surrounding Heidi's appearance as Vampirella (and subsequent Warren published magazine & poster)?

**AT.** My take on the controversy was I felt that Heidi's mother was very high-handed and manipulative about Heidi's life and future. Heidi wasn't really interested in doing Vampirella or any related promotions, but her mother would always get her way and put Heidi through an emotional wringer with her antics.

Over time I found out pieces of the puzzle that began when Heidi's mother decided she wanted to secure a career in movies for her daughter, and to that end, she decided to set up a promotion with Jim Warren in which Heidi would wear the costume at Comic-Con as part of the Warren display, which included signing autographs and standing for fan photos. Heidi was not aware of this until she was told that this was what she would be doing at the con—not just entering the masquerade. This is why she was so

unhappy when I first saw her. I also found out that the magazine and poster were part of a quid pro quo from Warren to her parents for her wearing the costume. Ironically, both the magazine and poster were of Heidi in everything but a Vampirella costume.

When the costume contest began, I went on before Heidi, and the audience went wild when I dropped my cape and posed and played to them. I think that Heidi went on last and stood there with the paper-mâché bat held aloft in a copy of the pose of the Gonzales poster, and again, the crowd went crazy. So you can imagine my confusion when a short time later this same audience started to boo and jeer when it was announced that Heidi had won 3rd place. I thought that maybe they wanted her to win a higher place—that was understandable, as I thought her costume and pose was excellent, but I was told it was because she viewed as a professional performer—"representing the wild world of Warren comics," as the announcer had introduced her—that irked the audience. I remember thinking that if the crowd had a problem with Warren or her parents, they shouldn't have taken it out on an innocent kid! Poor Heidi. She stood on that stage, holding her pose like a real trooper amid





**Top to bottom:**  
Angelique as Red Sonja with  
fan. Fan favorite Heidi Saha,  
one of the best-known to  
have ever donned the  
Vampirella outfit

Uncle Jerry,

I'm looking at you  
with affection and love  
and I'm wondering  
when I can run up  
and give you A big  
hug and kiss.

Love,  
Heidi



the boos and heckling—it must have hurt like hell.

I felt so bad for her at that moment, I gained a lot of respect and admiration for that young lady.

An old friend of Art Saha, Stephen, told me that right after the contest, Heidi found him and asked to be taken home as soon as possible. She didn't even want to return to the room to change. Stephen found Heidi's father and asked him for advice, to which he was told to immediately take her home in a cab. So my friend gave Heidi a coat to cover the outfit and got her home to New Jersey. When he returned to the con, he found that Heidi's mother was naturally very upset with her child's disappearance, called the police, and had Stephen arrested. Luckily, Art was there to explain, and Stephen was released. I'm sure that Heidi's mom wasn't happy with him from that moment on, but Art and his daughter

thought Stephen was a truly good friend.

Heidi and family travelled to Toronto, Canada for the World Science Fiction Convention (TorCon II) that September, where she again entered the masquerade as Vampi, but this time, she was enjoying herself. I wish I could have been there to see that smile and hear that kid laugh. And even though she didn't win, she had a great time.

That's what happened to me when I didn't win in July—I mean, I was there mainly for grins and giggles and possibly some good photos of my new costume. Despite not winning, I still had a great time, and I got a really cool drawing of me

as Vampi by Sergio Aragones himself. He was one of the judges, and drew it up on the spot for me when I visited a friend at the MAD magazine offices a few weeks later. He even added a bat to my hand! What a guy! That was one of the best prizes

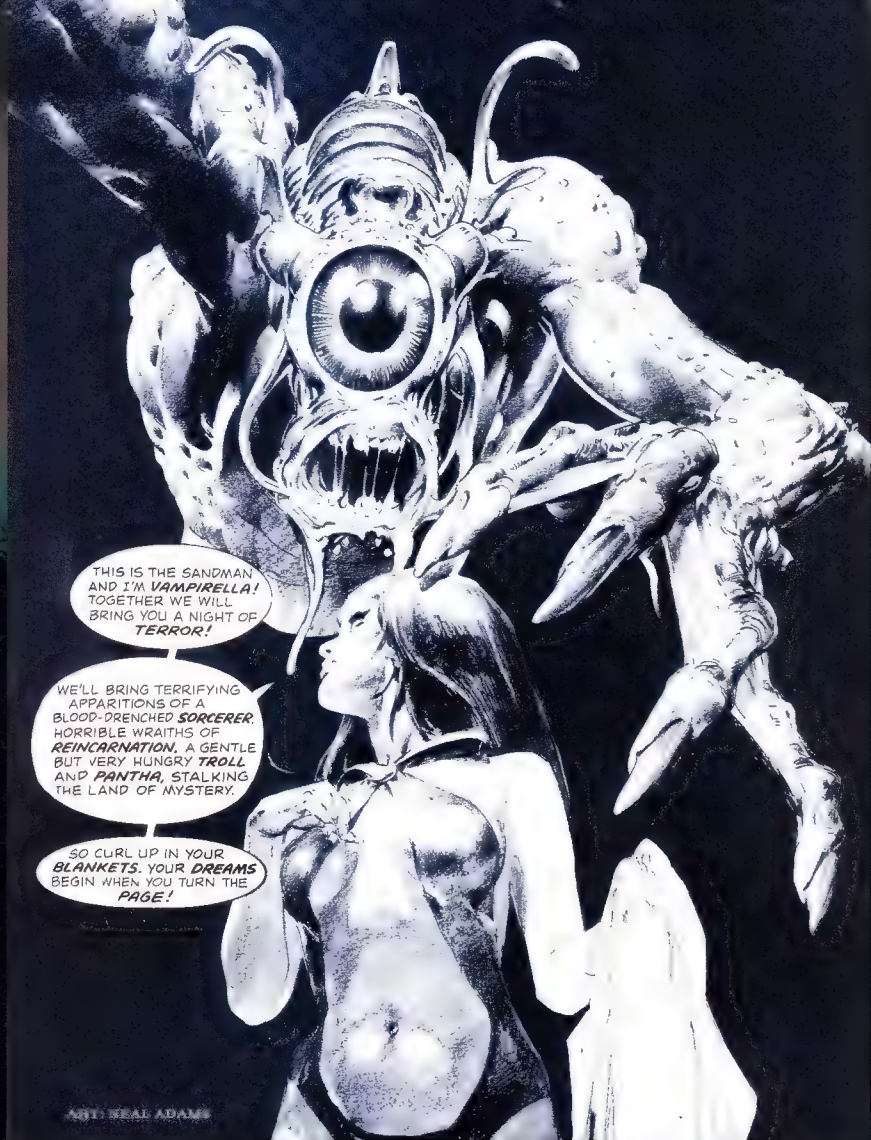
I've ever received!

As for photos, I was honored to be included in the article in the November issue of VAMPIRELLA # 29 "Two Vampirellas Stun 5,500 at the 1973 Comic Art Convention," complete with nice pics of me and Heidi in our costumes.

Also, I did end up in one other Vampirella issue by chance. When I met Neal Adams at a con, he told me that he had an art studio in New York and that I was welcome

THERE WAS A LOT OF CHAOS THAT SURROUNDED ME, AND THE STORIES HAVE ONLY GROWN OVER THE YEARS.  
MY TAKE IS THAT HEIDI'S MOTHER WAS VERY MUCH FARMED AND MANIPULATIVE ABOUT HEIDI'S LIFE AND FUTURE.





THIS IS THE SANDMAN  
AND I'M **VAMPIRELLA!**  
TOGETHER WE WILL  
BRING YOU A NIGHT OF  
**TERROR!**

WE'LL BRING TERRIFYING  
APPARITIONS OF A  
BLOOD-DRENCHED **SORCERER**,  
HORRIBLE WRAITHS OF  
**REINCARNATION**, A GENTLE  
BUT VERY HUNGRY **TROLL**  
AND **PANTHA**, STALKING  
THE LAND OF MYSTERY.

SO CURL UP IN YOUR  
**BLANKETS**. YOUR **DREAMS**  
BEGIN WHEN YOU TURN THE  
**PAGE!**

ART: NEAL ADAMS

to drop by anytime. I decided to do just that and since I was going to take a cab, I wore my Vampirella outfit under my coat to surprise him.

As I shed my coat and Neal saw the costume, he did what any red-blooded man would do when faced with a scantily clad

pretty girl—he drew a picture of me!

Hello, artist... what were you thinking?

The sketch appeared as the frontispiece of Vampirella #44, and if you look closely, you'll see me as the model with my coat still clutched in my left hand.

I just want to add that I'm honored to be

part of FMOF's "Women of Horror" issue, and that I love being part of the Vampirella family. (Before there was Goth, there was Vampi!) It was an exciting time in my life and I'm glad I can share it with you. Thank you!

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SON OF GHOUL  
PHILIP KIM of  
FAMOUS MONSTERS  
...and many more

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TABLES

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HOTELS  
FULL OF  
CLASSIC  
MONSTER  
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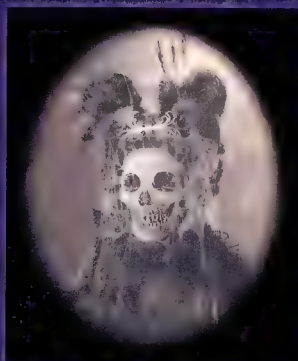
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# INTERVIEW WITH THE VAMPIRE(LLA CREATOR)

by Sean Fernald

**CONDUCTED THIS INTERVIEW WITH UNCLE FORRY IN 2005 WITH THE INTENTION OF INCLUDING IT IN A COMPREHENSIVE ACCOUNT OF THE HISTORY OF VAMPIRELLA, BUT SINCE THAT TOME HAS YET TO MATERIALIZE, I THOUGHT I'D SHARE IT AS PART OF THIS SPECIAL TRIBUTE TO FORRY'S BRAIN-CHILD.**

**FM.** I'm sure you've been asked this a thousand times, but once more—what was your part in the creation of Vampirella?

**FA.** Back in 1969, I had a long distance phone call from New York from James Warren, publisher of the magazine I was editing, at the time, FAMOUS MONSTERS OF FILMLAND. He said, "I'm contemplating starting a new comic book about a Mod Witch. What would you call her?"

Well, off the tip of my tongue, I said, "How about Miss Terry—it's 'Mystery' if you say it fast."

He said, "Not bad, but no cigar."

I said, "I don't mind, because I don't smoke anyway."

A few weeks later I was flying down to Rio De Janeiro to attend a film festival with George Pal, Yvette Mimieux, and A.E. van Vogt.

It was about midnight, and thunder and lightning were playing around the airplane. I was looking down, and hungry piranha were leaping up, hoping to get a hot meal if we crashed. I thought, what about that "mod witch?" At the time, Barbarella was popular—and all of a sudden, Vampirella jumped into my mind (accompanied by her twin sister Dragulina who only appeared in one episode of the early Vampirellas). I started to think about a planet that flowed with blood. Not that it flowed from any creature, [it was] just the natural make up of the planet. When I got back to New York, the publisher had a list of about six titles on a black board to which he added "Vampirella." When people would visit the office, he'd say, "If you had a buck to spare and were interested in comics, which of these would you buy?" One by one, everybody said "Vampirella." That evening James Warren tore it off the wall and said "O.K., you've named her!"

The next day I sat at an old fashioned mechanical typewriter writing the origin story. I had never written a comic in my life but I thought it couldn't be all that difficult. Warren looked over my shoulder and asked, "What are you writing?" and I told him I was writing the origin story of Vampirella. He said "Quiet in the



**Opposite: Furry with original art from VAMPIRELLA #1  
Above: Laura Molina with Uncle Furry**

office...we have a Genius here! You mean, you're not only *with* about monsters but you can also create a comic?"

I said, "James Warren, if I couldn't create a comic with one hand tied behind my back, I'd throw myself out of this skyscraper window without a parachute!"

"We'll see," said Warren. At the end of an hour I wrote "The First," and that became the origin story for Vampirella #1.

**FM.** Who came up with the look for the character?

**FA.** Trina Robbins created the "threads" for her to wear, such as they were, and Frank Frazetta came up with her appearance.

**FM.** Was there a real person used as reference for Vampirella's face?

**FA.** James Warren looked over some of my thousands of movie stills, and when he saw Italian actress Marisa Mell he said, "There's our Vampirella!"

**FM.** Do you have any favorites that you would like to see play Vampirella?

**FA.** I think Brinke Stevens or even Trina Robbins would have made good Vampirellas. There was some talk a couple years ago about a multi-million dollar Vampirella movie in the works. [The director] said he'd be sure to include me in a cameo. Rather than using an established actress, I recommended that they have a world-wide search for an "unknown" actress to play Vampirella. As her Creator, I would be happy to help judge the finalists!

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**FORREST J ACKERMAN**

*Sci-Fi & Imagi-Movies*  
2495 GLENDOWER AVE.  
HOLLYWOOD 90027

VAMPI'S NATAL NIGHT  
By Forrest J Ackerman

THUNDER ROCKED THE AIRCRAFT, lightning flashed around the plane. The light of the full moon illuminated the sinister Amazon river snaking along below, the hungry piranha leaping up, hoping the plane would crash and they would get a warm meal.

Aboard the plane bound for the 10-day fantasy film festival in Rio de Janeiro, to which I was one of the 32 invited guests, my wristwatch told me it was midnight and I wasn't going to get any sleep. What was it publisher Warren had asked me for? A name for a new comic he proposed to publish... Two words: a mod witch.

BARBARELLA, the sexy spacey femme fatale of a far future century, was on everybody's tongue (they should be so lucky) that night in 1969. Following the success of the film I was sure there would be a revival for kids of CINDERELLA, probably a star-girl called ESTRAELLA

Into my musing mind full-blown leapt...Vampirella! Her twin sister, Draculina, almost simultaneously materialized by her side. And I was off and running to the far distant planet Drakulon, with its twin suns illuminating crimson seas of blood and rivers, lakes and streams composed of the same life-giving substance for the

unique planet's ~~planet's~~<sup>g</sup> unique inhabitants, the unique<sup>d</sup>est of them all, the blood<sup>d</sup>-drinking shape-changing beauty...Vampirella.

Was there ever a planetload of people so conducive to inspiration? Directly behind me sat director George Pal, who gave us the 7 FACES OF DR. LAO, and beside him the platinum blond of HG Wells' far futurity, Weena of the Eloi's, the fragile naive beauty menaced by the cannibalistic Morlocks: Yvette Mimieux. Incidentally, George Pal wanted to shoot a nude bathing scene of her in the film but the censors of the day vetoed this potential epidermal delight.

Across from Pal and his female pal was the soon-to-be-notorious Roman Polanski, who gave us the cult classic THE FEARLESS VAMPIRE KILLERS; OR, PARDON MY TEETH IN YOUR NECK. Other stellar sci-fi & fantasy personalities making up the passenger list were A.E. van ("SLAN") Vogt, Poul Anderson, Sam (the Historian of Science Fiction) Moskowitz, the late Roger Zelazny and several others who elude my memory after a quarter century and on the verge of reaching 80. If that plane had crashed it would seriously have affected the sf and imagi-movie community.

\* \* \* \* \*

Back in New York a couple weeks later I was in the offices of the periodical I Co-created with James Warren, Famous Monsters of Filmland. I was seated at an old



the origin story of Vampirella. I had never written a comic in my life but figured out that you described for an artist what was to be seen in a panel, supplied the words for the balloons and a little explanatory text beneath.

Warren stepped behind me and looked at the words emanating from the typewriter, expect<sup>ing</sup> to see things like Frankenstein, Beast Witches, the Phantom, etc. "Hey, what's this?" he expostulated. (Twenty-five years ago people still expostulated.) "Why, I'm writing VAMPRELLA," I said. "Well, we'll see," said he.

At the end of 2 hours I had created the final panel.

The origin story was published exactly as I described it--with one single exception. A vital contribution by James Warren, who informed me that in my ignorance I had ignored one of the cardinal principles of comics: every panel had to have at least one word in it to slow down the reader so they wouldn't just stand at the newsstand and flip thru. So the publisher made my origin story publish<sup>able</sup> by adding an "oof!" or a "pow!"—I forget which.

Incidentally, before I got that far in the creation of Vampi (and Vampi's Feary Tales and the Scarlet Letters readers department) the publisher had had a list of about 5 potential titles on a bulletin board, to which at the bottom he added my Vampirella. Each time a customer came into the office he asked them which name attracted them most. That evening he tore up the list and said, "Okay, you've named her!"

Then we went out onto the streets of Manhattan and he was ogling every approaching female to see if they resembled his

vision of Vampirella. Meanwhile telling me that in Paris he had discovered the artist who would create the cover of VAMPIRELLA --Aslan, who drew the pulchritudes for the companion to Playboy for awhile, Oui. The story I was later told was that Frazetta broke down and ~~cried~~ like a baby with a busted balloon and begged to create Vampi. Warren told him he couldn't do that because I had been promised the original. I was told that Frank agreed to let me have it. I saw it on a wall of Warren's office for awhile but that's as near as it ever got to me. I believe a year or so ago the painting--with Vampi's skimpy costume removed--was auctioned for something like \$77,000. I could have used the money but I would have kept the painting in the Ackermuseum along with the origin panels.

Last scene of all. Warren finally flew out to Hollywood and checked thru my 100,000 imagi-movie stills till in DANGER: DIABOLIK a foto of Morissa Mell sang to him. "Here's our Vampirella!" he declared. I wonder if the dear lady ever knew she was the inspiration. Only early <sup>THIS</sup> / March did I learn that this Italian actress died of cancer some years ago.

I would like to dedicate this memoir to her memory.



# THE LADY IS A VAMP

**T**OO OFTEN IN FILM IT WOULD SEEM WOMEN ARE TREATED AS LITTLE MORE THAN A MACGUFFIN, SOME INANIMATE OBJECT THAT SERVES TO MERELY SET ALL THE MEN INTO ACTION. THEY ARE OFTEN RELEGATED TO DAMSELS IN DISTRESS, EYE CANDY, FODDER FOR BLADE-WIELDING MANIACS WITH MOMMY ISSUES, AND EVEN JUST PRETTY CORPSES FOR UNWITTING LEAD ACTORS TO STUMBLE UPON.

But it's not always the case. Women, especially in the Genre-verse, have often overcome what some teacher in some class I once took called "Gender Roles", and have risen to the status of icon. Sarah Michelle Gellar in Joss Whedon's *BUFFY THE VAMPIRE SLAYER* has a body count of monsters that would make Sly, Arnold, Chuck, and Jean-Claude look like underachievers. Rose McGowan lost a leg in Robert Rodriguez's *PLANET TERROR*, strapped a machine gun on in its place and laid waste to wave after wave of zombie hordes with style and sexiness that no man would ever be able to match.

Even when the screen time is brief, the roles that women play often tend to be the most fondly remembered. Elsa Lanchester's *BRIDE OF FRANKENSTEIN* spoke nary a word of dialogue, but watch that movie once and her image is all you'll ever see again. The rest fades into the background as that shriek pierces your dreams and takes up residence in your subconscious, simultaneously heartbreaking and enchanting. How about *BRIDES OF DRACULA*? Do an image search on your favorite search engine for this movie and what do you find? Go ahead, I'll wait. Peter Cushing? Some. David Peel? A little less. An'dree Melly? By the bushel. Despite having only a supporting role, her image so captivated audiences it has become what people associate most with *BRIDES*.

So it is with much excitement that we pay tribute to just a small sample of the actresses and female characters—some prominent, some overlooked—who broke out of the background and left their indelible mark on the collective psyches of the Monster World (Monster World is a registered trademark of Movieland Classics LLC, parent company of Famous Monsters of Filmland—sorry, the lawyers made me do it).

### YVONNE DE CARLO (LILY MUNSTER — THE MUNSTERS):

They say that behind every great man is a great woman. Is there any doubt that Herman Munster owes a great debt to his better half Lillian? Playing this bride of a Frankenstein (sans the gravity-defying 'do), Yvonne De Carlo put her own delicate and comedic touch on one of Universal's most iconic horror characters and imbued her with a sense of humanity and charm. Everyone knows that while Herman haplessly (and often helplessly) plowed through life with the grace and sophistication of a wrecking ball, and Grandpa was laboring in his lab, always on the brink of causing some natural disaster, it was Lillian Munster that was the glue holding the Munster family together.

### VAMPIRA (AKA MAILA NURMI):

History was made in April of 1954 when DIG ME LATER, VAMPIRA hit the airwaves and introduced the world to its very first horror hostess. From its classic opening (that scream, oh that lovely scream) to her off-color jokes and relationship with her pet spider, Vampira helped set the tone that would be echoed in future generations of horror hosts and hostesses. In an industry that was dominated by male luminaries like Zacherley, Vampira broke through to show that it was no longer just, as James Brown crooned, a man's world.

**INGRID PITT:** While many who grew up in the 70s will tell you that it was Farrah Fawcett's 1976 poster that was the iconic female image of that decade, horror fans know well that it was 1971's image of Ingrid Pitt from THE HOUSE THAT DRIPPED BLOOD that became the true symbol of female allure and power. She showed, with one simple frame, that horror could be both haunting and beautiful. This Hammer Horror poster girl became a favorite of horror fans worldwide. Despite her passing in 2010, her legacy lives on and this image will be celebrated for generations.





**LAUREN HUTTON (THE COUNTESS — ONCE BITTEN):** While *ONCE BITTEN* won't go down in the annals of cinema history as a great classic, it certainly doesn't deserve to be relegated to *The Island of Misfit Movies*. First off, the film is notable as being a breakout role for Jim Carrey. Although he had starred in several previous films, this was the first role that really stood out. But despite his presence, it's hard to upstage the model-turned-actress Lauren Hutton in her role as *The Countess*. Though known for more serious fare such as *AMERICAN GIGOLO* and *THE GAMBLER*, she seems to always be enjoying herself as a female vampire looking to find a new plaything in Jim Carrey's Mark Kendall. A fun and light-hearted romp that is raised to higher level with the seductively playful presence of the ever-graceful Hutton.

**JULIET LANDAU (DRUSILLA — BUFFY THE VAMPIRE SLAYER):**

Everyday our universe becomes a little smaller as the Whedonverse continues to expand out at an almost exponential rate. Joss Whedon, creator of fan faves like *FIREFLY*, *DOLLSHOUSE*, *ANGEL*, and director of the upcoming *AVENGERS* film from Marvel studios and Disney, has a legion of loyal fans the world over for his unique style of storytelling. Despite his recent work, *BUFFY THE VAMPIRE SLAYER* may be the creation he's most known for. With it's smart dialogue, pop cultural sensibilities, over-the-top plots and action, and a sarcasm reflective of it's mid-90s roots, the number of fans continues to grow even today. One of his most endearing characters was the oft-bedridden, cockney-slinging, sweet as sugar/mean as a missile Drusilla, vamp and love interest of the Sid Vicious-inspired Spike. Her almost split personality made for a complex character dynamic that allowed for some truly entertaining unpredictability and a chemistry with Spike that took the character well beyond a cookie-cutter vampire.

**CHLOE MORETZ (ABBY — LET ME IN):** Though only fourteen, Chloe's horror credibility is already heading for the stratosphere. She absolutely stole every scene as the child vampire Abby in the American adaptation of Swedish novelist John Ajvide Lindqvist's *LET THE RIGHT ONE IN*. She is currently in production on the Tim Burton-directed, big screen version of *DARK SHADOWS*, playing Carolyn Stoddard, the role made famous by Nancy Barrett. At this rate, she'll be a seasoned horror veteran before ever getting her driver's license.

**KATE BECKINSALE (SELENE — UNDERWORLD):** Selene, the black leather-clad vampire death dealer (with thanks to Mr. Frazetta) who finds herself in the middle of a war between Vamps and Wolves. It's hard to resist such a premise, especially when carried on the back of such an alluring protagonist. While horror fanboys will argue about the merits of these films until time immemorial, Kate Beckinsale has created an instantly recognizable character in Selene, one that will well outlive the series and be familiar even to those who've never seen one of these highly-entertaining and uniquely stylistic films.

**KIRSTEN DUNST (CLAUDIA — INTERVIEW**

**WITH THE VAMPIRE):** Long before there was a *TRUE BLOOD* or a *TWILIGHT*,

Anne Rice was turning out one of the great vampire sagas of all time: *THE VAMPIRE CHRONICLES*. It all began in 1976 with the classic gothic horror *INTERVIEW WITH THE VAMPIRE*.

Though only twelve-years-old at the time, Kirsten Dunst's performance as Claudia, the young girl turned vampire by series lead Lestat, was so complex and chilling it has shaped her entire career, propelling her into A-list status for over a decade-and-a-half.



**AMANDA BEARSE (AMY — FRIGHT NIGHT — 1985):**

Before she stepped into the shoes of Marcy, the annoying but lovable next door neighbor on *MARRIED WITH CHILDREN*, Amanda was dealing with a serious personal transformation issue of her own. No, not the kind that analysts or therapists (or some combination thereof) will describe as "cathartic". No, her transformation was more along the lines of: will she live or will she become an undead blood-sucking monster? With the exception of Evil Ed running around yelling about "The Master", Bearse's vampire has become the calling card image for the film, instantly recognizable with the wild red hair and huge mouth filled with jagged, shark-like teeth.

**KRISTEN STEWART (BELLA — TWILIGHT):**

So there's this little vampire series called *TWILIGHT*. It's got a girl named Bella who "SPOILER ALERT" turns into a vampire in the last movie. She also falls in love with a vampire who sparkles. The series has definitely been polarizing, drawing praise from its legions of fans and being heaped with scorn by those detractors who say that the film is an affront to all things vampire. Say what you will, but something that puts books into the hands of millions who would usually be texting, tweeting, or updating their Facebook status can't be all bad. The franchise has also opened the door for more serious fare by putting vampires (along with *TRUE BLOOD*) back on the map during our seven-year cinematic zombie apocalypse. Kristen Stewart is quite talented and always turns in reliable performances and has shown great range in her other projects, including a role as Marylou in the upcoming adaptation of Kerouac's *ON THE ROAD*.

**SALMA HAYEK (ESMERELDA — FROM DUSK 'TIL DAWN):**

Before she was tackling complex roles like Frida Kahlo, she donned an itty-bitty purple bikini and killed Quentin Tarantino and K&NB effects wizard Greg Nicotero (check your laser discs) as the lovely Esmerelda/Satanico Pandemonium. Ask any one man who saw this movie back in the day what they remember most about it and, resoundingly, the answer will come back in one word: Salma. It's also a testament to monster effects that even Salma can be made to be hideous once her transformation takes place. And much respect to her for taking her death like a champ. It's not everyday you die because George Clooney (back when no one thought he could make a successful jump to movies) drops a chandelier on you. Despite very few lines there isn't a horror fan amongst us who can't recall Salma and the snake.





# MONSTER MASTER CLASS

with Dave Elsey

**WHEN FAMOUS MONSTERS ASKED ME TO DO THIS MAKEUP DEMONSTRATION, I WONDERED WHAT THE BEST THING MIGHT BE FOR ME TO DEMONSTRATE FOR THE HALLOWEEN ISSUE. FOR ME, THE 'COMMON' OR 'GARDEN' ZOMBIE HAS AN ELEGANT DIGNITY AND SIMPLICITY TO IT THAT IS SURPASSED ONLY BY ITS ABILITY TO CREEP OUT ALMOST ANYONE WITH A BRAIN. AND AS YOU KNOW, ZOMBIES LOVE BRAINS!**

This simplicity lends them a creepy, kooky charm that's perfect for the spooky season. There are endless variations of them, too. Call them Zombies, Ghouls, or the Un-dead, there is no such thing as a boring Zombie in the right hands.

The first thing I needed to do was to find a willing victim... uh, I mean subject. I looked through my little black address book and came across my friend Stephen Lane, who runs The Prop Store of London, a company fueled almost entirely by an explosive mixture of fandom and tireless enthusiasm for movie magic memorabilia. Stephen agreed right away with his usual excitement.

Now, I wanted to see if I could make a zombie using fairly cheap, basic materials that would rival something you might see in any big budget zombie movie. It had to be simple, but the main thing it had to be was COOL!

I wanted to use the monster movie methods that you may have seen on Boris Karloff in some of Jack Pierce's makeups. The stretch and stipple techniques used there were perfect for our Zombie. No expensive mould making or sculpting, just build-ups right on the face. Out of the Kit... Old School!

Here's what you need to know about getting this

zombie look using Stretch and Stipple.

This method is simple; there are a bunch of recipes for the old age stipple mixture, and you can even buy it right off the shelf from a theatrical makeup store. I wanted it to be as simple as possible, and easy to remove, so I just used liquid latex.

Basically, the idea is that you stipple latex over stretched skin, and keep the skin stretched until the latex is dried (with a hairdryer). Then you powder with talc to stop the latex sticking to itself. Once you release the skin, it bunches into wrinkles. The more layers you do, the bigger the wrinkles.

I wanted to maximize the wrinkles as much as possible, but I also wanted to add extra texture and not pile on more than two layers of latex. So before I started, I painted spirit gum to the area I was going to stretch, then when it was tacky, I dabbed the spirit gum with cotton wool. This sticks to the gum, leaving behind a slightly downy layer of cotton. If you then stipple your latex over the top of this downy cotton layer, you will get big-course wrinkled skin almost immediately!

Warning: Don't get the latex into any areas that have hair. Hair and latex don't mix, and watching a creepy zombie cry its eyes out as it picks rubber out of its hair is a truly sad sight!

I wanted to cover up the eyebrows. A few hours before I started, I made some eyebrow appliances by painting some latex onto a kitchen tabletop. I did about three layers of liquid latex, drying and powdering each layer and being careful to keep the edges very thin. Once dry I peeled them off the table and carefully put them aside for later.





Zombies need broken, rotting teeth that protrude because their face and skin has wrinkled and shrunk like a dried up prune. There are some excellent false teeth you can buy these days, right off the shelf. I used **Billy Bob** brand, the ones called 'Hunting & Fishing/ Motor Mouth'. The instructions for using them is simple, and on the packet when you buy the teeth, so I won't go into fitting them here. These really add production value to your monsters!

I also wanted to build up some wounds and bumps to show how the character is starting to decay and rot. Again, I just wanted to build these up right on the makeup. More cotton wool dipped in latex and sculpted right onto the face worked perfectly for this. I also had some mortician's wax that I used on the nose to make it look as though the nose was collapsing in on itself and showing the bone shape below. I could have easily done this with the cotton wool and latex too.

Finally, I felt it would be great to add contact lenses. This isn't absolutely necessary, and your zombie may not love the process. As with anything near or in the eyes, you should always be very, very careful, as there are safety issues. I recommend you talk to your friendly optician before going down this road. I bought mine from a professional makeup shop.

Here are the steps...

## Here's What You Will Need....

- Liquid Latex—Buy from most Theatrical makeup Shops.
- Kryolan Mild spirit gum remover—I also used Sherman Laboratories Proclean adhesive remover. Buy from most Theatrical makeup Shops.
- Spirit gum (Glue)—Buy from most Theatrical makeup Shops.
- Rubber Mask Grease Paint—A selection of earthy flesh tones as well as and some red blue and a black ) the combination is up to you. Many brands are available. I used Kryolan. Buy from most Theatrical makeup Shops.
- Isopropyl Alcohol—I used this to thin the Rubber Mask Grease Paint into an easily applied wash to paint with. It's also good to clean your brushes. Buy from most Theatrical makeup Shops.
- Sponges—You can buy professional makeup sponges, including Black stipple sponges etc, or you can cut up a cheap synthetic bath sponge, too. Much cheaper!
- Artist's brushes—I like to include a sable fan brush, as its great for applying broken colors for freckles and broken veins. Buy from most craft, or art shops.
- Talcum Powder
- Cotton wool balls—Good for the makeup and removal.
- Paper Cups
- Hair Gel
- Hairdryer
- A Small Spatula or some wooden tongue depressors—You can get these from most craft shops. You know, the things the doctor puts in your mouth when he asks you to say 'Aaah'.
- Q-Tips—I use these a lot to apply glue to delicate and hard to reach areas, especially around the eyes.
- Teeth—These are made by Billy Bob. I used the ones called Hunting & Fishing/ Motor Mouth. Buy from most Theatrical makeup Shops, or the Internet.
- A Makeup cape, or an old.

T-shirt—To soak up all the things you might accidentally drip and spill!

- Contact lenses (Optional)—See notes on using these. I used the ones called Darth Maul contact lenses. Buy from most Theatrical makeup Shops or from the eye doctor.



1. Stephen Lane. My fresh subject for this monster makeover!



2. This is the first of a three part process for the stretch and stipple technique. I will repeat this all over the whole face and neck. But it's always best to do small sections at a time. I carefully apply spirit gum under the eye.

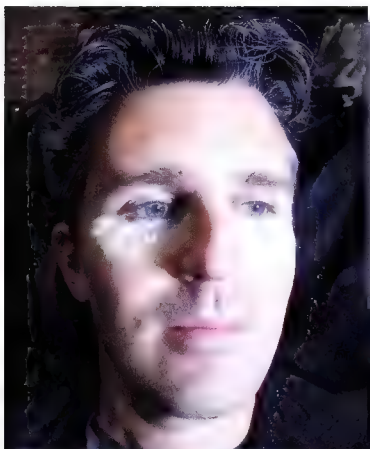


3. When the spirit gum is tacky, lightly press the cotton wool into the glue, and you will leave behind a film of downy cotton.



4. Apply latex with a small sponge over the top of the spirit gum and cotton wool. Careful not to get latex in eyelashes or eye. Once applied, stretch the skin and dry with a hairdryer. Keep skin stretched until powdered and then release the skin.





5. The skin will return to where it was before you stretched it, but the latex and cotton wool will make it bunch into wrinkles! If you want the wrinkles bigger, add another layer of latex and repeat...

6. Repeat this method over the rest of the face in small sections. Eyebags, cheeks, upper lip, lower lip and chin, neck. Soon your face should look something like this. Note. I have left the area around the eyebrows.





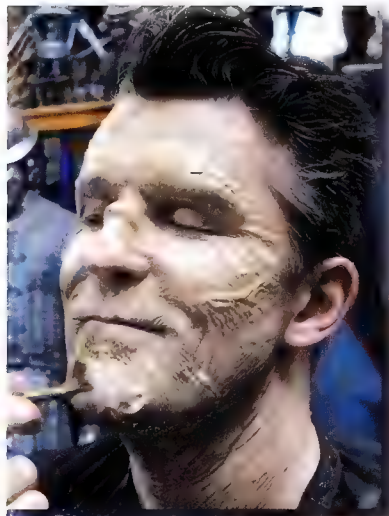
7. Next we add the latex eyebrow covers that we made earlier. These are glued on with spirit gum. Careful to try and get the edges so they blend.

8. Now, using Nose Putty and a cut down tongue depressor I model a prominent nose bone to give the illusion that the nose has started to decay and you can see the skull shape beneath. I could have used cotton wool soaked in more latex to model this too, but as I had the wax in my kit I used this.





9. Soak some small bits of cotton wool in some latex and apply them to the face. You can push them around with a tool until you are happy with the shapes. These are going to be some areas that have gone rotten and split. Zombies look good with a little gore...



10. Now you can start to bring it all together with a thinned basecoat of rubber mask grease paint. I thin it with a little Isopropyl Alcohol. I like to apply this with the fan brush.

11. Adding light color to the raised points makes them stand out, darker shadow colour in the creases makes them seem deeper. All should be broken up with lots of speckles to add grime and texture...







12. Make the eyes look deep by painting them dark and skull like using thick undiluted Rubber mask grease paint. Subtle shadow under the cheeks will add to the effect...

13. Adding a little dark red color to the wounds really makes them look gruesome. Gruesome is good!

14. Time to add the teeth. These give you a great skull like appearance, emphasizing the idea that the skin has shrunk away from them! Darken the lips.







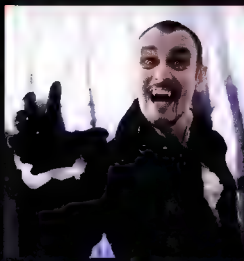
15. Some final details. Putting some focus on the brow...

16. I added contact lenses to complete the effect. Even Zombies don't like this bit.

Show us what you've learned and you might just win a prize. Send your zombie creations to [fangmail@famousmonsters.com](mailto:fangmail@famousmonsters.com) and put MONSTER MASTERCLASS in the subject line. 🧟



Dave Elsey



**B**ORN IN LONDON IN 1967, DAVE ELSEY HAS HAD A LIFELONG PASSION FOR MOVIES AND SPECIAL EFFECTS. DAVE WANTED TO DO MAKEUP EFFECTS FROM THE MOMENT HE SAW HIS FIRST MONSTER MOVIE, SO IT CAME AS NO SURPRISE TO ANYONE THAT IS EXACTLY WHAT HE DID AS SOON AS HE LEFT SCHOOL.

From creating fantastical creatures in the television series *FARSCAPE* to Universal Studios' *THE WOLFMAN*, he has demonstrated an extraordinary ability to create memorable characters using makeup and animatronics for the last twenty-six years.

Most recently, Dave collaborated with the legendary Rick Baker to bring *THE WOLFMAN* to life, a collaboration that resulted in Academy Awards for the pair. 🧟

A vibrant, collage-style advertisement for 'Monsters Universe'. The background is a mix of orange and yellow tones. At the top, the website 'www.MONSTERSUNIVERSE.COM' and phone number '(512) 339-4251' are displayed. The central focus is a large, detailed image of a full moon. Surrounding the moon are various monster-related items: a 'Mummy' movie poster, a skull, a 'TOYS' section with action figures, 'FILM CELLS' with movie stills, 'STATUES' with a Frankenstein bust, 'APPAREL' with a 'The Mummy' t-shirt, and 'LITERATURE' with books. A large, stylized 'MONSTERS UNIVERSE' logo is prominently featured in the center. At the bottom, the text 'FOR ALL THINGS MONSTER' is written in a red, dripping font. A call to action at the bottom right says 'Look for us on Facebook!'. At the very bottom, the phrase 'EVEN MONSTERS KNOW WHERE TO SHOP!' is written in a bold, blocky font.



FOR MILLENNIA, MANKIND HAS EXISTED WITH A SENSE OF IMPENDING DOOM. WHETHER YOU BELIEVE OR NOT, MONSTERS ROAMED THE EARTH LONG BEFORE MAN. BUT AS MAN AND HIS TECHNOLOGY EVOLVED, THOSE ANCIENT CREATURES WERE ALL BUT FORGOTTEN, BANISHED TO AN EXISTENCE OF MYTHS IN BOOKS AND CHILDREN'S STORIES.

BUT WHAT IF THEY ARE MORE THAN JUST TALL TALES?

WHAT HAPPENS WHEN THEY RETURN AND MAN IS NO LONGER ON TOP OF THE FOOD CHAIN?

WHAT WILL YOU DO WHEN DARKNESS FALLS AND THOSE LONG FORGOTTEN DESCEND UPON THIS WORLD TO EXACT THEIR VENGEANCE?

WHAT WOULD IT TAKE TO SURVIVE A  
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# THE POST MASK ALWAYS FITS NICE

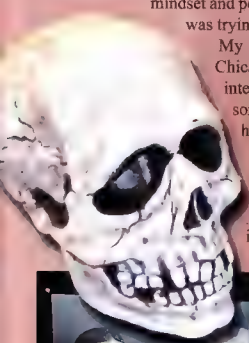
**NOTHING IS MORE REPRESENTATIVE OF HALLOWEEN THAN THE NAME DON POST. FOR OVER FIVE DECADES DON POST MASKS HAVE BEEN THE FAVORITE OF TRICK 'R' TREATERS AND COLLECTORS ALIKE. HERE, DON POST JR. SHARES MEMORIES OF HIS FATHER, THE STUDIO THAT BEARS HIS NAME, AND THE FUTURE OF ONE OF AMERICA'S MOST BELOVED BRANDS.**

My father, Don Post, was the grandson of an artist, Robert Hunter, who was a sculptor and a stonemason. Robert came from Scotland in the 1870s, and my grandmother was his firstborn child in the US. My dad was born in 1902, and his father was an electrical engineer for most of his career. My grandfather, Ed, was more of a blue collar type, but my grandmother dressed him as white collar. He went to work in a white shirt and suit even though he was out in train yards, troubleshooting problems and engineering. I think she really wanted him to impress the family. My dad typically had the mindset and personality of an artist, but his mother was trying to mold him into an executive.

My dad went to the University of Chicago but really didn't have that much interest in it. Although, he did meet someone there who also influenced him a lot, and became a good friend of his—Elliot Ness. After college, Elliot was working as an insurance investigator and he got my dad a job. My dad started actually selling insurance policies, which would be

something that would be pleasing to his mother. That was going along fine until 1929, when the stock market crashed. That lead to Don Post having over 30 jobs during the 1930s, working in all sorts of different industries. The last job that he got before he started Don Post Studios was at a mannequin manufacturer named Silvestri's. The Silvestris were Italian brothers who had come to the United States. My dad initially did some sales for them, as I understand it, but he also learned about how to make molds—and about slipcasting. So he decided to take a sculpture class.

On the first of January, 1938, he quit Silvestri's, and he started doing sculpture on his own. One of the first big things he did was sculpting political characters for a stage show in New York City. It was something like Saturday Night Live with political characters, and the theme of this skit was that all of the leaders of the world were sitting down to eat. There was Franklin Roosevelt, Hitler, Mussolini, Stalin, a Gandhi character, and a mask that continued to be made for quite a long time, which was a kind of beggar mask, an old man. All these political characters were reacting to each other in gibberish around the table—for instance, Hitler would be taking things off Poland's plate. They acted typical to the way the world was working back in the late 30s.







**The three most famous monsters as rendered by Don Post Studios (and a keen eye catches Don Post Sr. with Forry, holding the mask that graced the first issue of FAMOUS MONSTERS)**

So my dad took those masks to a football game in Valparaiso, Indiana. He ended up leading cheers—this is 1938, before anybody knew what Hitler was really like—he was leading cheers in a Hitler mask in front of the fans. The people in the audience were really interested in the masks, and he started passing out business cards. People wanted to buy the masks.

The first retailer he took them to was Marshall Field's in Chicago. He brought them a couple dozen masks and they paid him. He went back to his little shop in Chicago, and when he got there, the phone was ringing. It was the department store. "We

need more; we sold them all!"

Now, being an artist, I know that artists don't necessarily want to reproduce their creations. Usually artists are interested in making something once, maybe a couple more times. But they don't want to mass produce; it's a totally different mindset.

The way he said it—even with the depression still going on—all of a sudden his pockets were stuffed with money. It was the first time in his working life that he had true success. Through 1941 he did very well. He had a little factory in Chicago and he hired people to work for him. Then, when World War II started,





materials became requisitioned by the government and, for the time being, he built B52 aircrafts at the Pullman Factory.

After the "season" was over in 1947, in September or October, my dad packed up Don Post Studios and moved everything to California. The next year my dad started renting a place in downtown LA for Don Post Studios and he bought a house in the San Fernando Valley. That was about the time when I started becoming aware of where I was. That's kind of when life began for me.

In 1949, my father went to Universal Studios and got a license to make

Frankenstein. He made his version of Frankenstein, which appears on the first cover of **FAMOUS MONSTERS!** And he sold a lot of them. There was the overhead Frankenstein and a Frankenstein half mask that had a little elastic band that went around the back of it.

This was back in the days when kids learned their trade from their parents. As I got older, I'd say, "I don't have anything to do. I'm bored." My mom and dad would say, "Well, why don't you paint the silver bolts on the Frankenstein masks?" In the early 50s I was painting masks. I didn't stay with it for a long period of time, but

I developed my own techniques for how to paint them. On those particular masks, I would push the bolts in so they would be concave, and then I'd just drop a bit of paint in there and swirl it around, then pop it out and it would be painted. I didn't get to use a spray gun. I'd get a pretty perfect little edge on that and already, when I was a little kid, I was starting to develop mass production techniques of my own.

When you're around something like that, you just get the atmosphere and how things are done. Finally my dad put an air brush in my hand and he said, "Now, ya have to have a stroke." I developed a way to operate





**Mirror, mirror on the wall, who's the most famous monster of them all?**

the gun, because you have control of your whole arm and then you have to have control of the air gun. I learned how you make a stroke and how you push the paint into certain areas, not under any stress, but in a very comfortable, undemanding atmosphere.

I thought my dad was the greatest thing on Earth. I wanted to do what he was doing. I mean that's just what kids do for the most part, I guess. We were in school and somebody would ask, "Well, what does your father do?" "Well my father is a lawyer." Or, "My father's a mechanic." I always said, "My dad makes Halloween masks." You can't top that.

When you're a kid, you kind of get the impression that what you're seeing and experiencing is the same thing everyone else is experiencing. You have no idea how interesting it is that you were close to something significant. I'd be at Don Post Studios and I'd see Boris Karloff and Glenn Strange and Peter Lorre. There's this one photo of my dad taking a life cast of Peter Lorre—and those are my hands in there!

One of my first masks, I remember, it was kind of a chimp mask. It sold very well. In fact, I was talking to Bob Denver's [Gilligan from GILLIGAN'S ISLAND] son. He says, "I went to Disneyland and I bought that mask, that's my favorite mask."



**Don Post Jr. (left) showing the company's latest creation**

I'm like "Gee, thanks!" I didn't think it was really that good, but John Chambers said, "Hey, that's a pretty good sculpture." That's a nice compliment. I've done about three or four of them since then. I try to ignore them because artistically, I have my own issues. I remember my dad saying, and I could probably say the same thing, "Two things that bother me. I hate it when I'm sculpting something and somebody comes up behind me and says 'Oh, what's that supposed to be?' What do they mean, 'what's that supposed to be?'" That bothers me. And I hate it when people are watching me. It just drives me nuts."

I officially came to work at Don Post Studios on July 5th, 1968, and it's what I've been doing ever since.

On July 5th, John Chambers was there, and he was like, "Come on, kid. We'll sign you up for the makeup union. We'll get you started." After John left, I said, "You know, dad. I think there's more potential here for me. I'd rather do this." And my dad said, very nonchalantly, "All right. Do whatever you want." At that time, Verne Langdon



**Don Post Studios' newest treat: a complete set of masks from HALLOWEEN III: SEASON OF THE WITCH. The entire office is already in line for these babies. WAIT YOUR TURN!**



was still involved with Don Post Studios, but my dad gave me carte blanche. There were orders from Disneyland that weren't getting filled. So I came in and made sure that they got done. I went out and rented a small truck, put the stuff in the truck, drove it down to Disneyland and delivered it. The next time an order came in, I made sure the order was filled and got there when they required it. All of a sudden Disneyland had a stock of masks to sell and they could predict how many they were going to sell, so they'd order more. And the orders got bigger. Don Post Studios was pretty dried up in 1968. In fact, I think by the end of the year the total sales were \$38,000. In the following year, they were \$78,000, and the year after that, \$145,000. Without having any financing, we were doubling the size of it for quite a few years.

What's being worked on—actually, it won't be for this Halloween, but I'm going to re-release the masks from HALLOWEEN III: SEASON OF THE WITCH. And we're going to do some limited editions, but also we'll be mass producing them, and they'll be at popular stores. Also, we've got a lot of Charles Band's masks.

We're trying to reproduce a couple of classic Don Post masks every year. I'm trying to make some masks that will have some quality to them, but will also be at a popular price. As materials get more expensive and everything... I'm trying to be innovative. I've also developed some new decorative items that are pretty cool. They'll be coming out mainly in 2012. I'm trying to make masks out of different materials, different methods, because basically what we have to restate every year are skulls and zombies and vampires. With masks, you have to figure out different ways of saying the same things.





# FATHER OF THE BRIDE

**AT THE AGE OF SIXTEEN, KEVIN BURNS—PRODUCER OF SHOWS LIKE GIRLS NEXT DOOR, ANCIENT ALIENS, AND A&E'S BIOGRAPHY—UNDERTOOK ONE OF HIS GREATEST CHALLENGES: CREATING A COMIC BOOK ADAPTATION OF THE BRIDE OF FRANKENSTEIN. FORCED TO CHOOSE BETWEEN HIS ART AND HIS SOCIAL LIFE, THIS IS THE STORY OF HOW HE BROUGHT HIS VERY OWN BRIDE TO LIFE.**

**BY KEVIN BURNS**

In 1967, when I was in 7th grade, I was friends with a really cool kid named Steven Pitzel. He was totally into PLANET OF THE APES and SPIDER-MAN. He was also a very good artist and liked to draw his own comic books.

Now, I was a pretty good artist too—so there was a bit of a friendly rivalry going on between us. I thought, “If he can do SPIDER-MAN, I can do LOST IN SPACE.” So when my childhood friend, Nancy Wilbur, gave me a copy of a LOST IN SPACE script her father Carey Wilbur had written (but which never got produced), I started to make my own comic book version of the story.

Called “Malice in Wonderland,” it featured Will, Penny, Dr. Smith, and the Robot in a weird, wonderland setting—with everyone playing multiple parts. Jonathan Harris would not only play Dr. Smith, for example, but he would also be playing the Cheshire Cat! Apparently Irwin Allen was a big ALICE IN WONDERLAND fan, and Carey Wilbur wrote this as a kind of a gift for him.

So I took this script, determined to turn it into a comic book, but I had no photographs to use as references. None whatsoever! I only had my memories of the series and Mort Drucker’s incredible caricatures from MAD MAGAZINE! So I illustrated the entire script with colored pencils and it came out pretty good—except everybody ended up looking like Mort Drucker’s caricatures! Later, I loaned it to my friend Nancy to take with her to California and show her father—but she forgot to bring it back and I never saw it again!

When I got to high school in 1969, I remained interested in art and drawing and transitioned from being interested in television to teaching myself about filmmaking and movies. I found out that at my local public library I could borrow 16mm prints of classic films if I could prove I had a projector (there was no VHS or DVD in those days, remember). So, I begged a woman at my high school to let me borrow their projector so I could watch stuff like PHANTOM OF THE OPERA and KING KONG. I became obsessed with this stuff—a real film geek!

Over the next few years I tore through every film in the library’s catalog. I watched everything from NANOOK OF THE NORTH to HENRY V—but my favorite, bar none, was THE BRIDE OF FRANKENSTEIN. That movie had everything. Karloff as the Monster. Colin Clive. Elsa Lanchester. Dwight Frye. Ernest Thesiger, and of course, a great story. But since I couldn’t actually

own the print I had borrowed, I decided the next best thing I could do was make my own comic book version of it—just like the film comics I had seen in “Monster World” and, of course, “Famous Monsters of Filmland”! So, armed with photos from back issues of FM and an audiotape copy of the entire soundtrack (made with my little reel to reel Panasonic tape recorder) I began the task of turning a feature length film into a genuine comic.

At first I started by using colored pencils—just as I had done with my other comic books. Then I decided, “No, no, no. I’m going to do it in pen and ink and do it right.” The whole thing was drawn first in pencil on regular 8.5” by 11” typing paper, but as I progressed I started to realize I had bitten off more than I could probably chew! Little did I know when I started how long it was going take to do the entire story.

At first I began condensing a lot, because I couldn’t wait to get to the monster stuff and was eager to get to the creation scene and, of course, the Bride. But then I realized that if I was really going to do this I needed to do it right, so I went back and expanded what was the first page into what is now the first six pages! I also went back and traced over my pencil drawings with pen and ink (using a crow-quill pen) and added color.

Each page took about 4-6 days to complete and when I got about half-way through the story I took a break from it which lasted nearly three months! (Let’s face it. My Junior year of high school was passing me by and I was starting to wonder if the time I was spending on the book was worth it!)

What the heck! As I started the fall of my Senior year I decided to devote every free minute to finishing the book. What was I hoping for? I didn’t really know. I couldn’t reproduce it—because I had done it in color and there were no color copiers in those days. I never thought it would get published—although I did have hopes of showing it to Forry Ackerman and the FM editors someday. No, I really did it for myself and my friends—because it was the only way I knew of to get a copy of the movie that I could look at and enjoy anytime I wanted. (Little did I know!)

In 1972 I finished it. I was exhausted—but proud. The only problem was that now, after almost two years, my drawing skills had gotten much better—so I was tempted to go back to the beginning and re-draw the entire book! (Thank God I stopped myself!)

The rest, as they say, is history.

PART 2 OF KEVIN BURNS BRIDE OF  
FRANKENSTEIN COMIC—FROM WHEN  
HE WAS ONLY SIXTEEN-YEARS-OLD!

MEANWHILE...

THE MONSTER,  
SEVERELY BURNED AND  
HUNGRY, SEARCHES FOR  
FOOD AND SHELTER IN THE  
THICK FOREST SURROUNDING  
THE TOWN...

...HE WANDERS AIMLESSLY  
UNTIL HE COMES UPON A  
SMALL HUT FROM WHICH HE  
HEARS THE SWEET SOUND  
OF A VIOLIN...



WHO'S THERE? YOU'RE WELCOME,  
MY FRIEND. WHOEVER YOU ARE, YOU  
MAY COME IN BUT YOU MUST  
PLEASE EXCUSE ME. I AM BLIND.



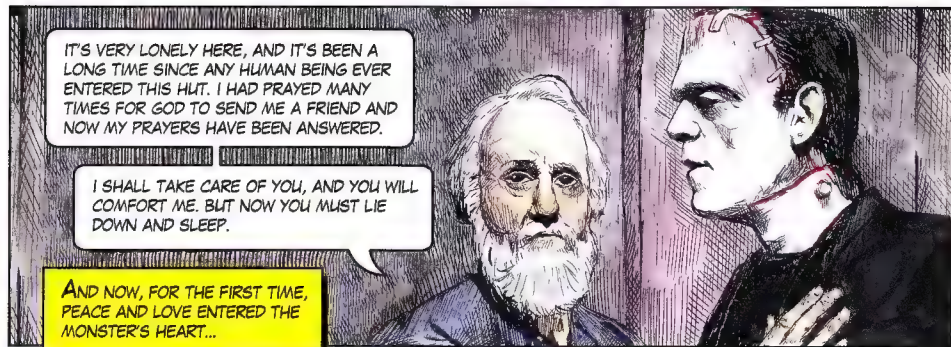
YOU'RE HURT, MY  
POOR FRIEND. WELL,  
NO ONE WILL HURT  
YOU HERE.



IT'S VERY LONELY HERE, AND IT'S BEEN A  
LONG TIME SINCE ANY HUMAN BEING EVER  
ENTERED THIS HUT. I HAD PRAYED MANY  
TIMES FOR GOD TO SEND ME A FRIEND AND  
NOW MY PRAYERS HAVE BEEN ANSWERED.

I SHALL TAKE CARE OF YOU, AND YOU WILL  
COMFORT ME. BUT NOW YOU MUST LIE  
DOWN AND SLEEP.

AND NOW, FOR THE FIRST TIME,  
PEACE AND LOVE ENTERED THE  
MONSTER'S HEART...





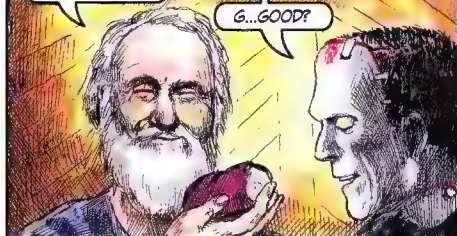
THE NEXT MORNING...

AND NOW FOR OUR FIRST LESSON, REMEMBER WHAT WE CALL THIS...?

GOOD! GOOD!

B...BREAD!

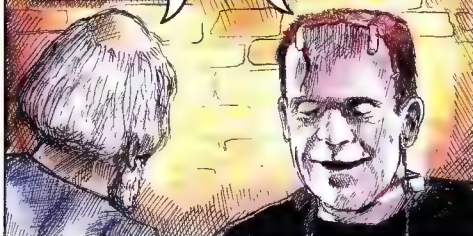
G...GOOD?



IT IS VERY BAD TO BE ALONE, BUT IT IS GOOD TO HAVE FRIENDS.

THERE IS GOOD, AND THERE IS BAD.

ALONE - BAD.  
FRIEND - GOOD.



THIS HAPPY UNION MIGHT HAVE LASTED BUT...

CAN YOU TELL US HOW TO GET OUT OF THESE WOODS? WE'VE LOST OUR WAY.

LOOK! IT'S THE MONSTER!



NO! NO! THIS IS MY FRIEND!

FRIEND? THIS IS THE FIEND THAT'S BEEN MURDERING HALF THE COUNTRYSIDE!

RRRRR!



THEN, A FIERCE BATTLE TOOK PLACE BETWEEN THE HUNTERS AND THE MONSTER. THIS RESULTED IN ONE OF THE BURNING FIREPLACE LOGS GETTING KNOCKED INTO THE ROOM. THE MONSTER, TERRIFIED, BATTLED WITH THE FLAMES, UNWARE THAT DURING HIS PRE-OCCUPATION, THE HUNTERS HAD LED HIS OLD BLIND FRIEND TO SAFETY.

THE MONSTER, ESCAPING THE FLAMES, PATHETICALLY SEARCHES FOR THE OLD MAN.

FRIEND? FRIEND?



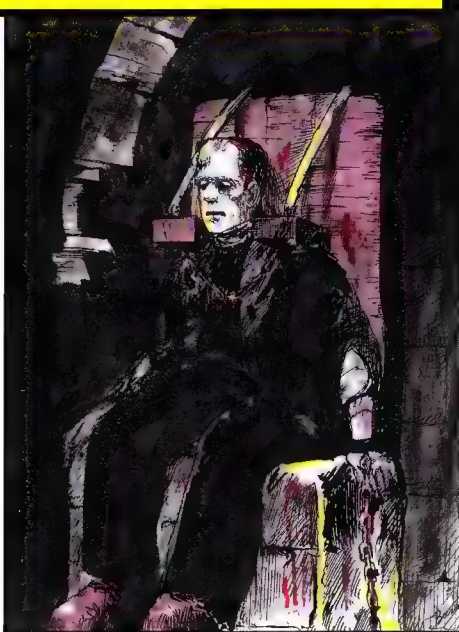
THE TOWNSPEOPLE, NOW INFORMED OF THE MONSTER'S SURVIVAL OF THE MILL FIRE, ORGANIZED A HUNT TO TRACK HIM DOWN.



THEY FOUND HIM IN THE FOREST AND SUBDUED HIM.



HE WAS THEN PUT IN A CART THEN CARRIED OFF TO THE TOWN. THEY PUT HIM IN THE OLD DUNGEON AND CHAINED HIM INSIDE A LARGE WOODEN CHAIR, BUT...



...THE CHAINS COULD NOT HOLD HIM FOR LONG!



HE SOON ESCAPED FROM THE PRISON, CREATING HAVOC THROUGH THE TOWN! THE MONSTER, NOW VIOLENT AND CONFUSED, STORMED THROUGH THE TOWN LEAVING A TRAIL OF MURDER AND DEATH!



NOW, WITH THE VILLAGERS ON HIS TRAIL, THE MONSTER TAKES REFUGE IN A CEMETERY OUTSIDE OF THE VILLAGE.



TAKING REFUGE IN AN OLD MAUSOLEUM, HE CONTEMPLATES THE CASKETS OF THE DEAD.



BUT HE WAS NOT ALONE! THE MONSTER HID IN THE SHADOWS AS HE WATCHED AN UNHOLY DEED...GRAVE ROBBING!



DOCTOR PRETORIUS AND HIS TWO ASSISTANTS ARE SEARCHING THE CASKETS OF FEMININE CORPSES FOR "PARTS" FOR THE MONSTER'S MATE...



I HOPE HER BONES ARE FIRM.

LATER...

WELL, DOCTOR, I GUESS THAT'S ALL FOR TONIGHT. CAN WE GO HOME NOW?

YES, I SHALL WAIT HERE A BIT. I RATHER LIKE THIS PLACE.



OUTSIDE...



IF THERE'S MUCH MORE LIKE THIS, WATCHA SAY, PAL, WE GIVE OURSELVES UP AND LET 'EM HANG US.

THAT GOES FOR ME, TOO!

AFTER THEY LEAVE, PRETORIUS TOASTS THE REMAINS OF THE GRIM REAPINGS.



I GIVE YOU "THE MONSTER"! HEH, HEH!

JUST THEN...

OH! I THOUGHT I WAS ALONE.





THE MONSTER EMERGES FROM THE DARKNESS.

YES, I HOPE SO. HERE, HAVE A CIGAR.  
THEY'RE MY ONLY WEAKNESS.

NO, WOMAN...FRIEND...FOR YOU!

YOU CAN BE VERY USEFUL TO ME, AND YOU  
CAN ADD A LITTLE FORCE TO THE ARGUMENT,  
IF NECESSARY. DO YOU KNOW WHO HENRY  
FRANKENSTEIN IS, AND WHO YOU ARE?

YOU ARE VERY WISE IN YOUR WAY OF  
THINKING. COME, WE HAVE MUCH TO TALK  
ABOUT THEN I HAVE AN IMPORTANT CALL  
TO MAKE.

FRIEND?

YOU MAKE MAN, LIKE ME?

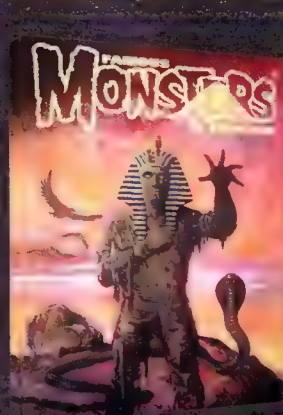
WOMAN? FRIEND? YES, I WANT  
FRIEND...LIKE ME!

YES, I KNOW. MADE ME FROM  
DEAD...I LOVE DEAD, HATE LIVING.



TUNE IN NEXT  
ISSUE WHEN  
WE BRING YOU  
THE TERRIFYING  
CONCLUSION!

# GHOULISH GALLERY



Vincent Price by  
Jason Edmiston



Transformers by  
Paul Gerrard



Godzilla by  
Bob Eggleton



Nosferatu by  
Richard Corben



Bela Lugosi by  
Basil Gogos



Predator by Vince  
Evans



Hammer Horror  
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Nightbreed by  
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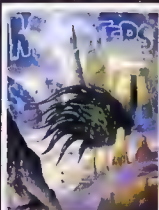
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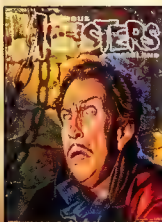
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# Mystery Photo #258



There have been times in all of our lives when we feel like our family is trying to control us, but usually that family is comprised of immediate relatives, not forebears dead for over three centuries. When we say our mystery photo subject has "the spirit of her ancestors", it's more literal than the phrase usually implies. Don't fret! Steele your nerves and give us your best guess. Send your answers to [fangmail@famousmonsters.com](mailto:fangmail@famousmonsters.com) with "Mystery Photo" in the subject line and you might be picked to win some excellent FM goodies!



## FM#257's Mystery Photo Son of Frankenstein (1939)



## FAMOUS LAST WORDS

In all our excitement to bring you our Monster Kid-filled issue 257, we made a mistake of monstrous proportions. While many of you have sent us notes about how much you enjoyed the article celebrating the 30th anniversary of Ray Harryhausen and CLASH OF THE TITANS, we made a bigger blunder than staring directly into the eyes of Medusa herself. We failed to provide a proper byline for the excellent writer of the piece, Brock DeShane. Please feel free to heap praise upon him for such an excellent article, as he well deserves it.

"Fragments of Perseus" (excerpt of 10 words) by Michael McClure, from FRAGMENTS OF PERSEUS, is copyright ©1983 by Michael McClure. Reprinted by permission of New Directions Publishing.

At the bottom of page 57, makeup artist Colin Arthur is misidentified as Ray Harryhausen.



As part of our celebration of women in horror, it is important to remember that October is Breast Cancer Awareness Month and that we need to help find a cure. Visit [www.kornen.org](http://www.kornen.org) to find out what you can do to help.

## NEXT ISSUE:

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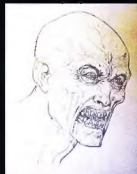
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## FAMOUS MONSTERS® WHAT IF?

A LOOK AT PROJECTS THAT COULD HAVE  
BEEN BUT MAY NEVER BE...

### RIDLEY SCOTT'S I AM LEGEND


by Nick Ekum



Richard Matheson's 1954 book I AM LEGEND has been translated into several very different film adaptations. It is also often credited as starting the modern-day zombie genre. George Romero has said that NIGHT OF THE LIVING DEAD was an "allegory based on I AM LEGEND." The first time I AM LEGEND was put to film was in 1964's

THE LAST MAN ON EARTH starring Vincent Price, and it remained somewhat faithful to the book. In 1971, it was liberally adapted as THE OMEGA MAN starring Charlton Heston. The latest adaptation was 2007's I AM LEGEND starring Will Smith.

Legend has it that another version of the movie was to be made 10 years earlier in the year...1997! This version of I AM LEGEND was to star Arnold Schwarzenegger and was to be directed by Ridley Scott, budgeted at over \$100 million. According to author David Hughes in the book THE GREATEST SCI-FI MOVIES NEVER MADE, several scripts were almost filmed. The first script by Mark Protosevich took place in San Francisco and involved a viral outbreak turning everyone into "Hemocytes": pale, hairless creatures that are sensitive to the sun and drink blood. The script begins with Neville's daily routine and trips through the city. He is completely alone except for his loyal companion, a dog, whom he loses after it becomes infected. Eventually he meets a young uninfected girl with whom he forms a friendship. However, she betrays him to the Hemocytes because they are holding her brother hostage. The Hemocytes capture Neville, but he escapes and rescues the girl and her brother. They escape to the sea.

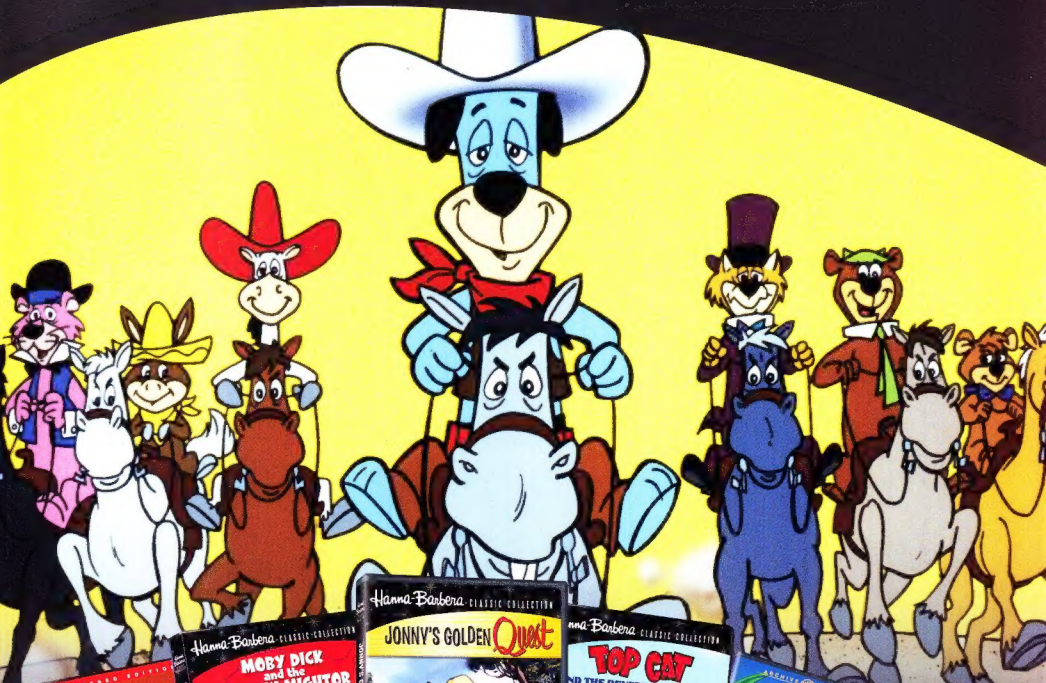
When Ridley Scott came on board, he requested a new writer. This script, by John Logan, had no dialogue in the first hour of the film. It opened with the downfall of civilization and then followed Neville as he tried to survive and stay sane. The filmmakers considered it too drastic not to have any dialogue in the first hour, so they used recordings of Neville's dying wife as narration for the film. In this version, Neville finds a Hemocyte girl and slowly makes her more human with his blood. Warner Brothers was not happy with this script and brought back Protosevich to work on another version. He combined elements of his original script and parts of Logan's, but the development of the movie was halted because the studio thought the \$100 million budget was too risky, and Ridley Scott left the project. The script was eventually reworked and made into 2007's I AM LEGEND, directed by Francis Lawrence. 

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